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CITY OF BIRMINGHAM

# Museum and Art Gallery.

## Illustrated Catalogue

(WITH DESCRIPTIVE NOTES)

of the

## Permanent Collection

of

## Paintings and Sculpture,

and the

## Pictures in Aston Hall

and elsewhere.

*Compiled by Whitworth Wallis and Arthur Bensley Chamberlain.*

BIRMINGHAM :

PRINTED BY HUDSON AND SON, EDMUND STREET AND LIVERY STREET.

1904.

# CITY OF BIRMINGHAM MUSEUM AND ART GALLERY.

*Chairman of Museum and School of Art Committee:*  
THE RIGHT HON. WILLIAM KENRICK, P.C.

*Keeper of the Museum and Art Gallery:*  
*Si* MR. WHITWORTH WALLIS, F.S.A.

*Assistant Keeper:*  
MR. ARTHUR BENSLEY CHAMBERLAIN.

## Hours of Opening.

### MUSEUM AND ART GALLERY:

MONDAY, TUESDAY, THURSDAY, AND SATURDAY—					
Throughout the year	...	...	...	...	10 till 9.
WEDNESDAY AND FRIDAY—					
Winter Season (Oct. 1 to Mar. 15)	...	...	...	...	10 till 4.
Summer Season (Mar. 16 to Sept. 30)	...	...	...	...	10 till 6.
SUNDAY—					
Throughout the year	...	...	...	...	2 till 5.

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WEEK DAYS	...	...	...	...	From 10 a.m. till dusk.
SUNDAYS—Summer	...	...	...	..	2 p.m. till 5 p.m.
Winter	...	...	...	..	2 p.m. till 4 p.m.

ADMISSION FREE.



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## PREFATORY NOTE.

The City is indebted to the generosity of many donors for the whole of the paintings and drawings in the Gallery. The Committee is not enabled to make any purchases at the expense of the ratepayers, the cost of the Gallery to the City being confined to expenses of maintenance. It is inevitable that a collection thus representing an aggregate of many individual gifts should be somewhat miscellaneous in character and less adequately representative of the various styles of painting than would have been the case if the Committee had been endowed with unlimited funds for purchase and unerring judgment in the application of them. Some of the deficiencies will doubtless be made good in the ordinary course of events by further gifts, but it is thought that it may be useful to specify certain directions in which it seems specially desirable to strengthen the collection. The Committee would heartily welcome fine examples of the eighteenth century portrait painters, the landscape artists of the Norwich and Early English Schools, early water colours and those of later date, works of the English pre-Raphaelite painters, and drawings, engravings, and etchings by Italian, Dutch, German, French, and English masters. In the event of any intending donors wishing to aid in supplying existing deficiencies the Keeper will be pleased at all times to confer with them and give any information or assistance he can towards securing the object in view.

*The important Collection of Drawings and Studies by Sir Edward Burne-Jones and Dante Gabriel Rossetti, with single examples of Ford Madox Brown, Frederick Sandys, and G. P. Boyce—five hundred in all—presented in 1903 by Mr. Cregoe Colmore, Mr. John Feeney, Mr. J. R. Holliday, the Rt. Hon. William Kenrick, P.C., and Mr. C. A. Smith-Ryland, is not included in this Catalogue.*

*(See Special Catalogue, price One Penny.)*

#### IN THE BIOGRAPHICAL NOTICES OF THE ARTISTS

R.A.	stands for	Member of the Royal Academy.
A.R.A.	„	Associate of the Royal Academy.
R.W.S.	„	Member of the Royal Society of Painters in Water-Colours.
A.R.W.S.	„	Associate of the Royal Society of Painters in Water-Colours.
R.I.	„	Member of the Royal Institute of Painters in Water-Colours.
R.B.A.	„	Member of the Royal Society of British Artists.

*The long extract on pages 87 to 89, being a description of the picture, "The Finding of the Saviour in the Temple," from Archdeacon Farrars "Life and Work of W. Holman Hunt," which formed "The Art Annual" for 1893, is reprinted in this Catalogue by kind permission of Messrs. Virtue & Co., Limited.*

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## NOTICE.

*As the frequent re-arrangement of the Galleries necessitates a change in the position of some of the pictures, they will not be found in the order in which they occur in the Catalogue. In using this Catalogue, therefore, reference should be made from the painter's name, which is on the frame of each picture, to the corresponding name in the Catalogue, where the order is alphabetical.*

*The measurements of pictures given below are sight measurements.*

## REPRODUCTION OF PICTURES.

The pictures included in this Catalogue are the property of the Corporation of Birmingham, and cannot be reproduced in any form without first obtaining the permission of the Museum and Art Gallery Committee.

# CATALOGUE.

## AITKEN (William Costen).

William Costen Aitken was born in 1817, and came to Birmingham from Dumfries, and for forty years gave his untiring energy and splendid services to art and the industries of Birmingham, of which some record remains in his history of the various trades in the *Hardware* volume of 1866. He was a scientific and artistic teacher of art, as applied to manufactures. Among other literary work he wrote a privately-printed memoir of Francis Eginton, and devoted much time and labour to the "Heroes of Soho." He died in 1875, and was buried, at his own request, by Francis Eginton's grave at Handsworth.

### I. SKETCH OF THE INTERIOR OF THE JAMES WATT ROOM AT HEATHFIELD HALL, BIRMINGHAM.

Sepia drawing on paper, 8½ in. high by 13 in. wide.

*Bequeathed by Mrs. Aitken.*

James Watt, the great civil engineer, improver and almost the inventor of the steam-engine, was born at Greenock, January 10th, 1736. In 1755,



he went to London, and devoted himself to the manufacture of mathematical instruments, and later on sought to establish himself in Glasgow, and about 1757, received the appointment of mathematical instrument maker to the university of that city. He was refused leave to establish a workshop by the borough of Greenock, because he was not a freeman. In 1763, in consequence of Professor Anderson having sent him a model of Newcomen's steam-engine to repair, Watt began those researches into the properties of steam and improvements in machinery which have made his name immortal. The first patent of his steam-engine is dated 1769. He joined Matthew Boulton, as partner of the Soho Works, Birmingham, 1774. To Watt is attributed the invention of the crank and fly wheel, the double-acting principle, parallel motion, and the regulating action of the governor. He also invented the copying press, a method of warming houses by steam, and the system of bleaching by chlorine. Died August 19th, 1819. The above drawing represents Watt's workroom as it was at the time of his death, in an upper chamber of his residence, Heathfield Hall, Handsworth, which estate he had purchased in 1789. In this attic he invented, and amused himself. His second wife's dislike to dirt almost developed into a monomania; and for peace he partook himself to his garret, where, with no one to interfere, he might pursue the bent of his inclinations when and how he liked. In the little attic, with its low ceiling and small windows, everything is still just as Watt left it. It was nothing unusual for him to go there, and never leave it, except at bedtime, for several days at a stretch. The most striking feature of his room is the ingenious copying-machine for reducing statuary, etc., which he invented, and never ceased to improve. Scattered about are all kinds of statuettes, medallions, and busts in wood, metal, jet, alabaster, ivory, marble, and plaster of Paris, which he had copied upon the machine; and no doubt the last work on which he was engaged is a little unfinished wooden statuette. A smaller copying-machine stands in another part of the room. Everything which could possibly be of service is to be found in its place. There is a stove adapted alike for heating, melting, and cooking purposes. On one side stands his bucket of coals, and near it, or on the stove, lie his dutch oven and frying pan, his crucibles, solder and iron, and lead ladle, all just as he used them last. In front of the window is a bench with a foot lathe, a vice, and all kinds of tools. On the adjoining shelves are jars of acids and chemical preparations. Nothing is more remarkable in the old room than the care with which everything is labelled. Each packet, however small, is written upon in Watt's large, plain writing. Nearly all the tools and apparatus were made by him. On a nail not far from the window hangs his well-worn leather apron. Dr. Samuel Smiles gives a very vivid description of this room at the close of his biography of Boulton and Watt.

## ALESSANDRI (Angelo).

Angelo Alessandri, an artist living in Venice, was employed by John Ruskin on many occasions to make

copies of Venetian pictures, and studies of architectural detail. The greater number of these drawings will be found in the Ruskin Museum at Sheffield. In the *Report of the St. George's Guild* for 1885, Ruskin says :—"The antiquarian value of the resolutely complete works by Mr. Rooke, and Mr. Alessandri also, cannot be too highly estimated for the future, nor at present received with even adequate honour and gratitude. Indeed, anything more careful, conscientious, and in its manner beautiful, than Signor Alessandri's work for us, both in drawing architecture and in copying fresco, cannot be found ;" and in another place he says, "Mr. Alessandri, in his perfectly sympathetic and clear sighted rendering of the qualities of different painters, stands alone among the artists whom I know, or ever have known." Signor Alessandri has the highest admiration for Mr. Ruskin, and confesses that he owes nearly everything to him, for having taught him how to draw in water-colours, rather than in oils. At the present time he is one of the leading authorities on art in Venice, and has had, recently, the re-arrangement of the Academy there, and other important work of the kind under his control. Among his works in the Ruskin Museum are copies after Raphael, Carpaccio, Botticelli, Tintoret, and Perugino, as well as a number of architectural drawings.

## 2. THE TOMB OF THE DOGE MICHELE STENO, VENICE.

Water-colour drawing, 13 in. high by 13½ in. wide. Painted in 1892.

*Presented by Mrs. Talbot.*

Michele Steno, born 1331, was elected Doge of Venice in 1400, and died in 1413. Under his rule the Venetian general Malatesta conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405). In 1408 the republic gained possession of Lepanto and Patras, and in 1409 of Guastalla, Casalmaggiore and Brescello, so that its powers and dominion were very largely increased under Steno.

His tomb is now in the northern aisle of the Church of St. John and St. Paul, having been removed there from the destroyed Church of the Servi. Ruskin calls attention to "its remarkable return to the early simplicity, the sarcophagus being decorated with only two crosses in quatrefoils, though it is of the fifteenth century, Steno dying in 1413; and, in the second place, to observe the peculiarity of the epitaph, which eulogizes Steno as having been "*amator justitiæ, pacis, et ubertatis*" (a lover of



justice, peace and plenty). In the epitaphs of this period, the virtues which are made most account of in public men, are those which were most useful to their country."—*Stones of Venice*, III., 83.

### 3. THE PRINCE OF ENGLAND AND ST. URSULA TAKING LEAVE OF HER FATHER, KING MAURUS.

Water-colour drawing, 1 ft. 8 in. high by 1 ft. 1½ in. wide.

*Presented by the Subscribers.*

A copy of part of a picture by Vittore Carpaccio, now in the Academy of Fine Arts at Venice. The original picture, which is one of a series of eight setting forth the legend of St. Ursula, measures 9 ft. by 20 ft. It is divided into three parts. On the left, Conone, son of Agrippa, the pagan king of England, bids farewell to his father. In the centre is represented the meeting between Conone and Ursula; and on the right, the leave-taking between them and King Maurus, her father. This is the part of the picture which is copied in the above drawing. Finally, in the background is shown the departure of Conone and Ursula upon their pilgrimage to visit the shrines in the holy city of Rome. According to the legend, she and her eleven thousand virgins were martyred at Cologne.

Mr. Ruskin thus describes the legend of the Saint:—"When St. Ursula, daughter of Maurus, King of Britain, a just and Christian king, was born, she was wrapped in a hairy mantle, and so they called her Ursula—'Little Bear.' She grew up in grace, loveliness, and wisdom, so that her fame was known everywhere. A king of England, a heathen of over-seas, set all his heart on having her for daughter and wife to his son Æther. But when the Ambassadors came, King Maurus refused for his daughter to wed a heathen, and neither prayers nor gifts nor threats could move him. Ursula had vowed to live all her life for Christ only, but she prayed that if it were His will, she would wed the son of the heathen king if she might then turn his heart, and his people's, to Christ. Then she slept, and the angel of the Lord appeared, saying 'Ursula, your prayer is heard.' And answer was made by the Ambassadors to the King of Over-Seas:—1st, That the King, the Queen, and their son should be baptized in the Holy Faith; 2nd, For three years' grace before the bridal, that Ursula might visit Rome and the Holy Land; Lastly, that he should send ten thousand maidens of gentle blood, to follow her in this pilgrimage.

"So the will of Ursula was done. The King and all his Folk were baptized, and Æther and ten thousand maidens came to the land of Britain. So Ursula and all that company set sail in eleven ships, with singing of psalms, and all clad in gorgeous apparel,—the angel of the Lord ever before them as Guide. When they came to Rome, the Pope, Cardinals, Bishops, etc., went with them on their pilgrimage until they came to the land of Slavonia. Then the Soldan called upon them to deny their God, or they should all be slain with the sword. But they all rejoiced to be witnesses to His glory, and Ursula and her maidens, Æther, and all who had joined them, were slain. They received the martyr's crown and are now singing glad songs in Paradise."—Fors Clavigera, Vols. II. and VI.—Ruskin. See also *Sacred and Legendary Art*, Vol. II.—Mrs. Jameson.

Carpaccio was probably born in Istria, but there are no authentic records of his life. He was a younger contemporary of the Bellini, and may be considered the greatest historical painter of the Venetian school. He was one of the earliest Venetian oil-painters. It is not known under whom he studied, but he was associated with Gentile Bellini in executing the historical paintings for the Great Council Hall of the Ducal Palace. From the knowledge of Oriental costumes which he displays in some of his works, it has been thought possible that he accompanied Gentile to Constantinople. Among his finest works are the eight St. Ursula pictures. Between 1502 and 1511 he executed the paintings in San Giorgio degli Schiavoni, and in 1510 the grand altar-piece of the "Presentation in the Temple," formerly in Sant Giobbe, and now in the Venice Academy. Another very fine altar-piece of his, painted in 1514, is in St. Vitale, Venice.

## ALLINGHAM (Mrs.), R.W.S.

Helen Allingham, eldest child of Alexander Henry Paterson, M.D., was born near Burton-on-Trent, 1848. A year later the family went to Altrincham, and, after Dr. Paterson's death in 1862, moved to Birmingham. Here she studied in the School of Design, under Mr. Raimbach, and in 1867 went to London, residing with her aunt, Miss Laura Herford, an artist, who five years previously had practically opened the Royal Academy Schools to women. Miss Paterson herself entered these schools, and afterwards drew on wood for several periodicals, becoming one of the regular staff of the *Graphic*, and furnishing a number of illustrations to novels running in the *Cornhill Magazine*. In the intervals of drawing on wood she produced many water-colour drawings. In 1874 she married Mr. William Allingham, the poet. In 1875 she was elected an Associate of the Royal Society of Painters in Water-colours, and a full member in 1891. A special exhibition of her drawings was held at the rooms of the Fine Art Society in 1886.

### 4. VALEWOOD FARM.

Water-colour drawing, 1 ft. 5 in. high by 1 ft. 2½ in. wide.

### 5. OLD COTTAGES AT PINNER.

Water-colour drawing, 1 ft. high by 1 ft. 5 in. wide.

## APPLETON (T. G.).

### 6. PORTRAIT OF MARY AMELIA, COUNTESS OF SALISBURY : AFTER SIR JOSHUA REYNOLDS.

Water-colour drawing, 4 ft. 1½ in. high by 2 ft. 6 in. wide.

This drawing was made from the original painting by Mr. T. G. Appleton, the well-known mezzotint engraver, for his mezzotint of the picture published in 1898.

Lady Mary was the eldest daughter of the first Marquis of Downshire. She was born in 1750, and in 1773 married James Cecil, seventh Earl of Salisbury, who was created a marquis in 1789. Lady Salisbury sat to Reynolds in 1780 and 1781, and the portrait was paid for in 1781, £200, in which year it was exhibited in the Royal Academy, when it was praised by Horace Walpole and the *Morning Herald*. Lady Salisbury sat again to Sir Joshua in 1787, evidently for the purpose of having some alterations made, particularly in the style of the hair. The earlier engravings of it by Valentine Green and S. W. Reynolds show the portrait in its first state, while Mr. Appleton's mezzotint shows it as it now is. The original is in the possession of the Marquis of Salisbury. (See Messrs. Graves and Cronin's "*History of the Works of Sir Joshua Reynolds*.")

## AUMONIER (James), R.I.

James Aumonier, born in London, was for some years employed as a designer for printed calicoes by a London firm, and during the years so occupied made use of whatever time he could get in sketching and painting landscapes from nature. He worked in the Art Schools at Marlborough House and South Kensington, but never studied under any artist here or abroad. Although his name is French he is a self-taught English painter. In 1876 the Council of the Royal Manchester Institution awarded him the Heywood Gold Medal for his picture, "Toilers of the Field." In 1887 he was awarded a Medal of the First Order of Merit at Melbourne; in 1889 a Gold Medal at the Paris International Exhibition; and in 1897 a Silver Medal at the International Exhibition at Brussels. He is a member of the Royal Institute of Painters in Water-colours, the Anglo-Australian Society of Artists, the Institute of Painters in Oil-colours, the Society of British Pastellists, and is "hors concours" of the Paris Salon des Beaux Arts.

7. A NOOK IN NATURE'S GARDEN.

On canvas, 5 ft. high by 2 ft. 10 in. wide. Painted in 1879.

8. SUNSET ON THE SUSSEX DOWNS.

Water-colour drawing, 1 ft. 7½ in. high by 2 ft. 6 in. wide.

## BAKER (Thomas).

Thomas Baker, landscape painter, was born on October 8th, 1809. He studied under J. V. Barber, and practised in the Midland Counties, where he was known as "Baker of Leamington," and his art was patronized and esteemed. He worked both in oils and water-colours with success. Between 1831-1860 he exhibited nineteen works in the Royal Academy and at the Free Society of Artists. Died August 10th, 1864. His pictures are characterized by great fidelity to nature, are elaborately painted, and skilful in composition. He generally introduced cattle into his landscapes, carefully and artistically drawn and grouped.

9. BROBSON'S BRIDGE, OFFCHURCHBURY, WARWICKSHIRE.

On canvas, 1 ft. 7 in. high by 2 ft. 5 in. wide. Painted in 1843.

*Presented by Sir John C. Holder, Bart.*

## BARBER (Joseph).

Joseph Barber, the son of a publisher and printseller, was born in Newcastle-on-Tyne in 1758, where his father, Joseph Barber, an Irishman, had settled. Barber came to Birmingham as a designer for a firm of manufacturers of papier-maché, but eventually gave up this work, and settled in the town as an artist and drawing-master. He married, in 1781, Elizabeth, daughter of Samuel Power, of Birmingham. From 1801 to 1803 his studio, in which David Cox received early instruction in drawing, was in Edmund Street. From 1803 until his death in June, 1811, he was living in Newhall Street. He is described as a "happy, bustling fellow," and was greatly liked and respected by his fellow citizens, who placed a tablet to his memory on the outside of the wall of St. Paul's Church. Two of his sons,



Charles, born 1783, and Joseph Vincent, born 1788, earned considerable reputation as artists, the former in Liverpool and the latter in Birmingham (*see below*.) His three daughters, Maria, Eliza, and Ann Matilda, all taught drawing, and were flower painters, exhibiting both in Birmingham and Liverpool. The last-named was the mother of Joseph Barber Lightfoot, Bishop of Durham.

#### 10. PETERBOROUGH CATHEDRAL: WEST FRONT.

Unfinished water-colour drawing, 1 ft. 2 in. high by 9½ in. wide.

*Presented by the Nephews and Nieces of Miss Jane E. Barber.*

Peterborough is a Norman Cathedral which was begun in 1117, and fronted in 1233 by a grand western façade, 158 feet wide, being a portico of three arches of the full height of the cathedral. A gable crowns each arch, and the end abutments are carried up as small towers. Other towers rise from behind, though some uncertainty exists as to the intended grouping; perhaps a central feature was contemplated. A two-storied porch of the fifteenth century has been built in the central archway.

### BARBER (J. V.).

Joseph Vincent Barber, a landscape painter, born in 1788, was principally engaged in Birmingham as a teacher of drawing, carrying on the school started by his father, Joseph Barber (*see above*). Among the artists who studied under J. V. Barber were T. Creswick, F. H. Henshaw, J. J. Hill, J. Willmore, A.R.A., and Baker, of Leamington. He exhibited at the Academy, in 1812, "Cattle and Landscape;" in 1828, "Lake Lugano" and "The Golden Age;" in 1829, "Morning;" and in 1830, "Evening" and "Gipsies," his last exhibited works. In 1828 he went upon a sketching expedition to Switzerland. He made drawings, in conjunction with some of our eminent water-colour painters, for the *Graphic Illustrations of Warwickshire*, published in 1829. He was one of the local artists who formed the present Royal Birmingham Society of Artists in 1814, and was its first honorary secretary. He retired from teaching drawing in 1837, and visited Italy in the following year. While sketching in the vicinity of Rome, he exposed himself to the influence of the "malaria" of the Pontine Marshes, caught fever, and in spite of careful nursing by some monks



No. 11.

GIPSIES : HEREFORDSHIRE.

J. V. BARBER.





he died there, on September 11th, 1838. He was buried in the old cemetery in Rome, but his widow subsequently had his body brought to England, and interred in St. Paul's churchyard, Birmingham, although there is no visible record. A memorial tablet to his father is erected near the entrance door of the same church. He was acknowledged to be the most successful local teacher of art which Birmingham had up to that period produced.

## 11. GIPSIES, HEREFORDSHIRE.

On canvas, 3 ft. 2½ in. high by 4 ft. 6½ in. wide. Painted in 1829.  
Exhibited at the Royal Academy, 1830. See *Illustration*.

*Permanent Loan from the Council of the Midland Institute.*

*(Fourteen drawings by J. V. Barber, forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Council of the Birmingham and Midland Institute, are also exhibited. See special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.)*

## BONINGTON (R. P.).

Richard Parkes Bonington was born in the village of Arnold, near Nottingham, October the 25th, 1801. His father, who was a landscape and portrait painter, took him, when only fifteen years old, to Paris, and there procured him permission to copy in the Louvre. Owing to this circumstance, Bonington's education was chiefly French. He became a student of the Ecole des Beaux Arts, and attended occasionally the studio of the Baron Gros. He devoted himself chiefly to landscape painting, working often in water-colours. His subjects are mostly marine or river views. In 1822 he paid a long visit to Italy, and on his return exhibited at the British Institution, and in the next year at the Academy, at once gaining a name among his countrymen. In 1828, while imprudently sketching in the sun in Paris, he was attacked by brain fever, followed by rapid consumption, from which he died in London, on September 23rd of that year. His art was picturesque and dramatic, and his works were marked by great originality and a rich feeling for colour. He was a great student of the works of Constable.

## 12. COAST SCENE.

Water-colour drawing,  $8\frac{1}{2}$  in. high by  $12\frac{3}{4}$  in. wide.

### BOUGUEREAU (William Adolphe).

William Adolphe Bouguereau was born at La Rochelle, November 30th, 1825. He began life in a business house at Bordeaux, but obtained permission to attend the drawing-school of M. Alaux for two hours a day. At the end of the first year he gained the first prize, and then turned all his attention to painting, entering the studio of Picot in Paris, and studying in the Ecole des Beaux Arts. He first exhibited at the Salon in 1849, and in the following year won the Grand Prix de Rome (Histoire), and went to Italy. In 1854 he exhibited "The Body of St. Cecilia borne to the Catacombs." At the Salon of 1857, he gained the Medal of the First Class. Since that time he has occupied a leading position among French artists, and has painted many popular and famous pictures. His "Vierge Consolatrice," in the Salon of 1877, was purchased by the French Government for 12,000 francs, and is now in the Luxembourg Gallery, with two other works by him. In 1885, he received the Grand Medal of Honour at the Salon, and was made a commander of the Legion of Honour, having previously been elected a chevalier of it in 1859, and an officer in 1876. He has executed a number of decorative mural paintings, in various private houses, in churches, theatres, and other buildings. He was elected a member of the Academy of Fine Arts (l'Institut) in 1876. He is President of the Association of Artist Painters, Architects, Engravers, and Designers, and Vice-President of the Société des Artistes Français. Many of his pictures have been engraved by François and other well-known engravers.

## 13. CHARITY.

On canvas, 4 ft. high by 5 ft. wide. *See Illustration.*

*Presented by Mr. Charles Harding.*



No. 13.

CHARITY.

A. W. BOUGUEREAU.





## BREAKSPEARE (W. A.).

Member of the Royal Society of British Artists and the Royal Birmingham Society of Artists.

### 14. THE DAUGHTER OF THE HOUSE.

On canvas, 3 ft.  $5\frac{1}{2}$  in. high by 1 ft.  $8\frac{3}{4}$  in. wide.

*Presented by a Gentleman.*

## BRETT (John), A.R.A.

John Brett, one of the chief upholders of the Pre-Raphaelite school in landscape and marine art, was born in 1830. Though best known for his sea-pieces, he first made his reputation as a landscape painter. His "Stone Breaker" (Royal Academy, 1858), was declared by Mr. Ruskin to be "after John Lewis, simply the most perfect piece of painting, with respect to touch, in the Academy this year; in some points of precision it goes beyond anything the Pre-Raphaelites have done yet." He received still greater praise for his "Val d'Aosta," exhibited in the Royal Academy in the following year, from this critic, who purchased it. The "Stone Breaker" was exhibited in the Birmingham Art Gallery in 1891, and the "Val d'Aosta" in 1898-99. For more than forty years John Brett contributed to the Academy Exhibitions a series of admirably painted studies of inland and coast scenery. The sapphire and turquoise-blue seas of the English Channel and Cornish Coast formed one of the most striking characteristics of his work. He was elected an Associate of the Royal Academy in 1881. In 1886 an exhibition of his works was held in London, and in an essay prefixed to the catalogue the artist explained his views of art, and of the value of "finish" in painting. At the Annual Meeting of the National Association for the Advancement of Art, held in Birmingham in 1890, he read a paper on "Education in Art." He worked throughout the summer out of doors, sketching very rapidly, often from the quarter-deck of his yacht, without retouching. He was deeply interested in science,

and the very original dwelling which he built for himself at Putney had an astronomical observatory upon the roof. He died on January 8th, 1902.

15. NORTH-WEST GALE OFF THE LONGSHIPS LIGHTHOUSE.

On canvas, 2 ft. 7½ in. high by 6 ft. 11½ in. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

## BRIGGS (H. P.), R.A.

Henry Perronet Briggs, R.A., was born at Walworth, 1791, of a very old Norwich family, and was related to Mrs. Opie. He entered as a student of the Royal Academy in 1811. In 1814 he exhibited his first portrait in the Academy, and four years later began to paint historical subjects with success. He was elected an A.R.A. in 1825, and an R.A. in 1832. Henceforth his talent was so much in demand for portraiture that, against his own wishes, he abandoned historical painting in favour of that more lucrative art. He died in London in 1844. Two of his pictures are in the National Gallery and one in Greenwich Hospital.

16. THE CHALLENGE OF RODOMONT TO ROGERO.

On canvas, 3 ft. 10½ in. high by 6 ft. wide.

*Presented by Sir Henry Wiggin, Bart.*

Rodomont was a King of Algiers, and a commander both of horse and foot in the Saracen army sent against Charlemagne. Rogero was a son of Rogero and Gallacella, but his mother being slain by King Agolant, he was nursed by a lioness. His sister, Marphisa, was a female knight of amazing prowess. She was brought up by a magician, but being stolen at the age of seven, was sold to the King of Persia. The king assailed her honour when she was eighteen, but she slew him, and seized the crown. She came to Gaul to join the army of Agramant, but on learning that his father, Agolant, had slain her mother, she entered the rival camp of Charlemagne, and was baptized. Rogero also deserted from the Moorish army to the Christian Charles. He married Bradamant, and was elected to the throne of Bulgaria. At his wedding feast, Rodomont rode up in full armour to the King of France, and accused Rogero of being a renegade and a traitor to his master, King Agramant; whereupon Rogero met him in single combat, and slew him. These incidents are described in the "Orlando Innamorato" and "Orlando Furioso" of the Italian poet Arioste (1474-1533).

## BROWN (Ford Madox).

Ford Madox Brown was born at Calais, on April 16th, 1821. His father, Dr. John Brown, a retired commissary in the British Navy, was the son of Dr. John Brown, of Edinburgh, founder of the Brunonian theory of medicine. Madox Brown was educated on the continent, receiving his first lessons in art at Bruges, from Albert Gregorius, a portrait painter, at that time director of the Academy in that city; and afterwards studying under Van Hanselaer at Ghent; and at the Antwerp Academy, under Baron Wappers, 1837-39; Paris, 1841-44; and Rome, 1845.

He first exhibited a picture, called "Job and his Friends," at the Ghent Gallery, and in 1841 sent a work, entitled "The Giaour's Confession," to the Royal Academy, but it was not until 1844 that he took a decided step as an exhibitor in England, by sending cartoons for the competition at Westminster Hall. In his twentieth year he married his cousin, Elizabeth Bromley. He resided for a time in Italy, where he had gone in the vain hope of restoring his wife's health; Mrs. Brown unfortunately died in Paris, in 1846, when he returned to England and settled in London, and occasionally exhibited at the Royal Academy.

In 1848 he was sought out by Dante Gabriel Rossetti, who had seen and greatly admired his early work, with the intention of being received as his pupil. From this meeting dated a life-long friendship. Ford Madox Brown was not enrolled in the Pre-Raphaelite Brotherhood, but his sympathies were almost entirely with them, and his own aims and method of work were to a great extent similar to theirs.

He says himself, "Strictly speaking I was not one of them; I was somewhat older than they at the time, and I disavowed certain of their tenets. Before meeting them I had already in Paris resolved on a system of individualised and truer light and shade—daylight, morning, afternoon, indoor and outdoor life, and so forth. About this time also I had an attraction towards Holbein, after being once



slightly swayed by Rembrandt. This resulted in my sending to the Academy a portrait of a city merchant entitled 'A Modern Holbein,' which was not hung. This was in 1846. Later on the frescoes of the Brancacci Chapel at Florence confirmed me in my archaism. On my meeting the Pre-Raphaelites in 1848, I shared their feelings for intense and brilliant colour."

His principal works are well known. In 1849 he exhibited "King Lear," at the Free Exhibition, near Hyde Park; and in 1851, at the Royal Academy, he produced his large picture "Chaucer at the Court of Edward III.," which had been several years in progress. This picture, among those selected by Government for the Paris Exhibition of 1855, received the Liverpool prize of £50 in 1852. In 1865 he exhibited fifty of his pictures in Piccadilly. His famous picture "Work" belongs to the Corporation of Manchester; and his "Christ Washing Peter's Feet" is in the National Gallery of British Art. It was the bad hanging of this picture at the Academy in 1852 that caused him to cease sending pictures there. During the last years of his life he was engaged on a very important series of frescoes in the Manchester Town Hall. Twenty of his pictures, including some of his most important works, were exhibited in this Gallery in 1891, on the occasion of the loan collection of works of the English Pre-Raphaelite School. He died on October 11th, 1893.

#### 17. THE LAST OF ENGLAND.

On panel, almost circular, 2 ft. 8½ in. high by 2 ft. 5½ in. wide.  
Painted in 1855. *See Illustration.*

This picture was first conceived during a visit to Gravesend, in 1851, whither Madox Brown went to wish God-speed to his friend, Woolner, the sculptor, then leaving England for Australia. As Madox Brown's thoughts were then turned towards a visit to India, the subject of this picture came to him, and the thought was realized in art instead of in fact; and he represented himself and his wife, with their little baby, as emigrants taking their last sorrowful look at their native land. The wife's eyes are full of tears, but the man has the determined look of one who will not have life a failure wherever duty or fate may lead him. "They are oblivious of the turmoil around; nor does the drizzling spray affect the small family, protected as they are by umbrella and tarpaulin. Next them, in the background, an honest family of the greengrocer kind: father (mother lost),

AN. DOM. 1852



THE LAST OF ENGLAND.

No 17.

THE LAST OF ENGLAND

FORD MADDOX BROWN.



eldest daughter, and younger children, make the best of things with tobacco pipes, etc. Still further back, a reprobate shakes his fist with curses at the land of his birth, as though that were answerable for his want of success. His old mother reproves him for his foul-mouthed profanity, while a boon companion, with flushed countenance, got up in nautical 'togs' for the voyage, signifies drunken approbation."

"To insure the peculiar look of *light all round*, which objects have on a dull day at sea, it was painted for the most part in the open air on dull days, and when the flesh was being painted, on cold days. The minuteness of detail which would be visible under such conditions of broad daylight, the artist thought it necessary to imitate, as bringing the pathos of the subject more home to the beholder."

The picture, three years in hand, was finished in 1855. It is generally considered to be his masterpiece. In a diary which the artist kept between 1847 and 1856 there are a number of interesting entries about the painting of this picture. In one place he says: "At the beginning of '53 I worked for about six weeks at the picture of *Last of England*, Emma coming to sit to me, in the most inhuman weather, from Highgate. This work representing an out-door scene without sunlight, I painted at it chiefly out of doors, when the snow was lying on the ground. The madder ribbons of the bonnet took me four weeks to paint." Again: "Set to work on the female head of the Emigrant picture from Emma, a complete portrait. Scraped out the head of the man because it had cracked all over. This is the first time a head has ever served me so—three days' work gone smash because of the cursed zinc white I laid over the ground. Settled that I would paint the woman in Emma's shepherd-plaid shawl, instead of the large blue and green plaid, as in the sketch. Thus is a serious affair settled, which has caused me much perplexity." "Worked at the resumed coat of the Emigrant, from the one I had made on purpose two winters ago, at Hampstead, and have worn since then, it being horrid vulgar." "January 3rd, 1855—To work by twelve at the fringe of the shawl—finished it by one. Triumphantly stripped the lay figure, and set the place somewhat to rights, and restored poor Emma her shawl, which she had done without the half of the winter. The shawl is at length finished, thank the powers above." The above are only a few of the extracts referring to the gradual painting of this picture. The following sonnet was written by the painter to further illustrate his idea:—

"The last of England; o'er the sea, my dear,  
Our homes to seek amid Australian fields.  
'Tis not the million-acred island yields  
The space to dwell in. Thrust out! Forced to hear  
Low ribaldry from sots, and share rough cheer  
With rudely nurtured men. The hope youth builds  
Of fair renown, bartered for that which shields  
Only the back, and half-formed lands that rear  
The dust-storms blistering up the grasses wild.  
There learning skills not, nor the poets' dream,  
Nor aught we love as children shall we see."  
She grips his listless hand and clasps her child,  
Through rainbow-tears she sees a sunnier gleam,  
She cannot see a void, where he will be.

F. M. B., Feb., 1865.

*also*  
'English Autumn Afternoon' (begun Sep. 1852). copy 1916. 15 ✓  
'Wallon on the Bay'. Fin. of Benjamin by Hardie. 'Eldest & the Widow's Son'. 'Beath  
& Burham'. Mus 12a (Hus); copy with several corrections d & 100 or more dgs.



## BUNCE (Kate E.).

Associate of the Birmingham Royal Society of Artists.

### 18. MELODY.

On canvas, 2 ft.  $5\frac{1}{2}$  in. high by 1 ft.  $7\frac{1}{2}$  in. wide.

*Presented by Sir John C. Holder, Bart.*

## BURNE-JONES (Sir Edward), Bart.

Edward Coley Burne-Jones was born in Birmingham, on August 28th, 1833, his father, Edward Richard Jones, being of Welsh descent. Neither his parents nor any member of his family showed artistic leanings. His father, being anxious that he should take orders in the Church of England, sent him, at the age of eleven, to King Edward's Grammar School, the head-master being Dr. Lee, afterwards Bishop of Manchester. In 1852 he won an exhibition at Exeter College, and went up to Oxford, there at once making the acquaintance of William Morris. This was when the Pre-Raphaelite brotherhood was in its first bloom. Burne-Jones, seeing a picture by Rossetti, which completely captivated him, felt a strong desire to be an artist. He left Oxford in 1856, without taking a degree, and gave up all idea of the Church. In this year he made the acquaintance of Rossetti, and began to learn the rudiments of his art under him. He was not actually his pupil, but he watched him at his work, and learned from him a number of lessons which he put into practice in his earliest pictures, such as "The Backgammon Players." In 1857 he joined in the memorable venture, initiated by Rossetti, to decorate the walls of the Union Debating Society's Room at Oxford with frescoes illustrating the "Morte d'Arthur." Through the inexperience of the artists of the proper methods of fresco-painting, the work perished almost before it was finished. The subject selected by Burne-Jones was "Nimue and Merlin," which he afterwards treated in two distinct versions, both well known to the admirers of his art. Besides Rossetti, the other young artists engaged in this work were William Morris, Val

Prinsep, Arthur Hughes, Spencer Stanhope, and T. H. Pollen. In 1859 he made a first journey to Italy, and in 1863 accompanied Ruskin to Milan and Venice, where he copied for him some of his favourite pictures by Tintoretto. He also first drew the critic's attention to the beauties of Carpaccio. His first designs for stained glass were made for Bradfield College in 1857, and in 1859 he executed those for a window in Christ Church Cathedral.

Throughout his life he was intimately connected with the firm of Morris and Co., and produced innumerable designs for stained glass and tapestries. In January, 1862, when Messrs. Morris, Faulkner, and Co.'s preliminary circular was sent out, Rossetti wrote to Professor Norton:—"A name perhaps new to you on our list—but destined to be unsurpassed, perhaps unequalled, in fame by any name of this generation—is Edward Burne-Jones. He is a painter still younger than most of us by a good deal, and who has not yet exhibited except at some private places; but I cannot convey to you in words any idea of the exquisite beauty of all he does. To me no art I know is so utterly delightful, except that of the best Venetians."

On February 8th, 1854, he was elected an Associate of the Royal Society of Painters in Water-Colours, and to the exhibition of that year sent four pictures, including "The Merciful Knight." To this early period also belongs the important series, "St. George and the Dragon," which some thirty years after, in 1897, gained a gold medal at the Munich International Exhibition. For ten or twelve years, however, his paintings were known but to a few, except when he chanced to exhibit a drawing or two at the Old Water-Colour Society's Rooms. It was not until the opening of the Grosvenor Gallery, in 1877, that his art was revealed to the general public. At this first exhibition he exhibited "The Days of Creation," "The Mirror of Venus," "The Beguiling of Merlin," and others; and all his principal works, during the succeeding years, were shown in the Grosvenor Gallery, and afterwards in the New Gallery, of which exhibitions his works may be said to have struck the note. He had left the Water-Colour

Society in 1870, owing to a misunderstanding over his picture of "Phyllis and Demophoon," to which some of the members took exception as being too undraped; but it was not until 1885 that he was elected an Associate of the Royal Academy. He only exhibited there once, however, in the year of his election, the picture being "The Depths of the Sea," and he resigned his position in 1893.

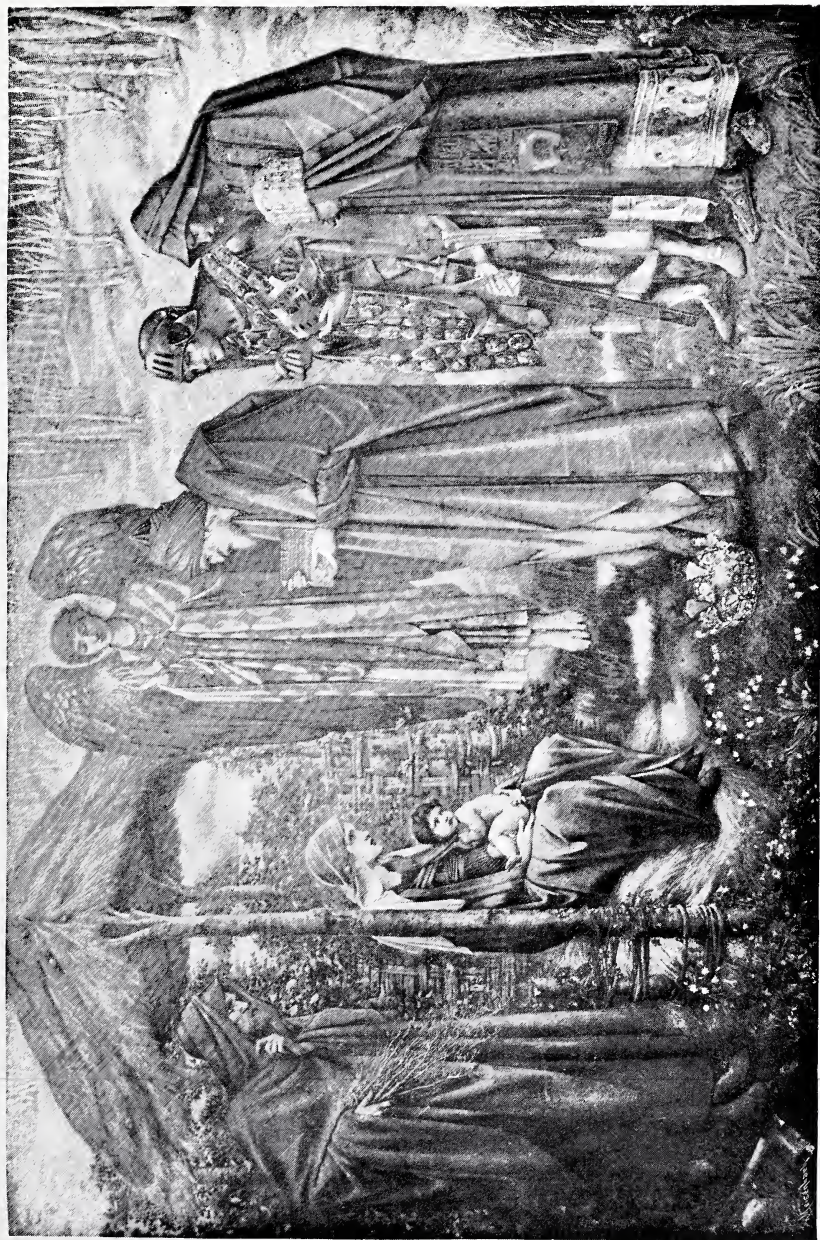
He was created a baronet in 1894. He received an Honorary Fellowship of Exeter College and the degree of D.C.L. at Oxford in 1881, and was President of the Royal Birmingham Society of Artists 1885 and 1886. He was also a Chevalier of the Legion of Honour, a member of the Dresden Academy of Fine Arts, corresponding member of the Institute of France, and a member of the Saxon Academy of Fine Arts, Saxony. In 1888 he was re-elected a member of the R.W.S. In 1860 he married Georgina, daughter of the Rev. G. B. Macdonald, of Wolverhampton. He died very suddenly of angina pectoris, at his residence, The Grange, North End Road, West Kensington, on June 18th, 1898, leaving one son, Philip, who succeeded to the title, and one daughter, Mrs. J. W. Mackail. Space does not allow the mention of a tithe of the great works of this gifted artist, but his finest may be looked upon to be the series of the "Briar Rose," "Merlin and Vivien," "King Cophetua," "The Annunciation," "Chant d'Amour," "Laus Veneris," "The Golden Stair," "The Days of Creation," "The Star of Bethlehem," which belongs to this Gallery, "The Wheel of Fortune," "The Garden of the Hesperides," "The Wine of Circe," "Pan and Psyche," many of his designs for stained glass windows, including those of St. Philip's Church, Birmingham, and his mosaics in the American Church at Rome.

#### 19. THE STAR OF BETHLEHEM.

Water-colour drawing on paper, 8 ft. 5 in. high by 12 ft. 8 in. wide. Begun in 1888 and finished in 1891, in which year it was exhibited in the New Gallery. *See Illustration.*

This picture is a reproduction slightly altered, and that chiefly in the colour scheme, and the more strictly pictorial treatment of details, of the tapestry designed by Burne-Jones and executed by Mr. William Morris's







firm for Exeter College, Oxford. In the tapestry the wealth of floral decoration which crowds the foreground was merely suggested in the original design, and was worked out by the weavers themselves from Mr. Morris's own designs. This water-colour drawing was the outcome of a commission given by the Corporation of Birmingham in 1887. It was begun in the autumn of 1888, and finished in the spring of 1891, in time for the annual exhibition at the New Gallery. The artist spent almost the whole of 1890 upon this work and the picture *Sponsa di Libano*.

"It represents the adoration of the Magi; the figures are life-size. The scene chosen is a hilly landscape, the hills sloping with many undulations up to the top of the picture. In the higher reaches we see the trunks of numerous slender trees, with silver-grey bark. In the foreground of this landscape, beneath a thick thatched roof supported by four slender uprights, seated on a bundle of straw, is the Virgin with the Divine Child on her lap. She is pale of face, with an expression of earnest, intent wonder, not so much sad as intently serious, and rapt out of herself by the marvel of the situation. The babe is quite nude, half shy and half afraid of the magnificent Magi; his little dimpled hands clutch at the blue robes which fall over the protecting bosom of the Virgin, but the sense of wonder and curiosity impels him to turn his dark lustrous eyes on the vision—these strange visitors that bend before him. Behind stands, leaning forward with intent expression on his thin and worn face, the father, Joseph, a bearded man with iron-grey hair, clad in a thick woollen robe of green, which he has drawn over his head, and which all but conceals an under garment of blue. He has been cutting wood, and bears a small bundle under his arm; but he has cast the axe aside. His eyes are bent on the three Kings, Gaspar, Balthazar, and Melchior, who bow their heads with deep reverence before that incarnate mystery to which the star has guided their weary feet. The first of these is an aged man. His eyes have looked on good and ill, and these have had, too, their war in his heart, not always, we judge, unequally matched, but good has triumphed. He has loved the right, and in his heart has cherished the love of what is beautiful and pure. He wears a kind of blue turban shoaling into purple. The robe which falls over his lean and sinewy form is bronze-green and blue, falling over a richly wrought under garment of deeper and warmer colour. At his feet lies a gloriously gemmed crown. We could almost think that he had prepared this gift anticipating that the Star would lead him to some Shah or Sultan, some Prince or King, to whom the delight of the eye and the pride of life were all; but that when the Star stood still over the meek lady and that innocent chubby babe, he had cast it aside, feeling how poor and tame and common-place was his gift, and fallen back on the homelier offering in the little open casket in his hand. Behind him bends a young man with soulful face. He has had fair dreams; he has yet to shape them in act. The face is that of a chivalrous Knight—a Sir Galahad—who having seen little of the world, yet sees deeply, because his heart is pure. His garments are carefully and elaborately studied; his outer robe covered with medallions. The third is a swarthy King, of Nubian cast of features. Do the other Kings type Mind and Soul? If so, is this the animal nature of man which also shall bow to him? The colours of his dress are gayer and richer, and



the face is less full of soul. The foreground is starred with flowers, notable amongst them being the White Star of Bethlehem. Between the foremost of the Magi and the Holy Family, but more remote from the eye, with feet straight down as in the Angel in 'The Annunciation,' is the Angel of the Star of Bethlehem, who has led to this shrine the expectant Kings. His robes are of blue, green, and russet, and his wings of green seem almost a part of the landscape. His mission over, will he not melt into air and leave those Kings wondering if such a being ever was? The religious sentiment is perfectly maintained, and it dignifies the exquisite vision."

The story of the Star is told by only one of the four biographers of Christ in the New Testament, and he says nothing of kings; they are only "wise men," who came from the East to Jerusalem, having seen a star which led them until it came and stood over where the young child was with Mary his mother; then they "fell down and worshipped him, and when they had opened their treasure they presented unto him gifts, gold and frankincense and myrrh." That is Matthew's story. But Sir Edward has pictorially represented the old legend which grew out of this and was an universal favourite in mediæval times, the history of the "Three Kings of Cologne." The story runs that twelve of the "greatest clerkes of astronomy" watched from a great hill in India for the star of which Balaam prophesied, and for which they had to wait fifteen centuries. When the star came three kings determined to go and see the heavenly stranger, thus miraculously announced. These were Melchior, King of Nubia, Balthazar, King of Godolie, and Jaspas, King of Tarsis. They were all three buried in one tomb in the church they had built in Seville, and over it always abode the star, until they were translated to Cologne; and for them "the first of myscreauntes that byleved on Christ," was the world-renowned cathedral of Cologne built. Longfellow has introduced these three kings into his miracle play "The Golden Legend."

## 20. PYGMALION AND THE IMAGE: (i.) THE HEART DESIRES.

On canvas, 3 ft. 2 in. high by 2 ft. 5½ in. wide. The series painted between 1869-1879, and exhibited at the Grosvenor Gallery in the latter year.

*Presented by Mr. John T. Middlemore, M.P.*

The four pictures representing the story of Pygmalion were suggested by William Morris's version, in "The Earthly Paradise," of Ovid's tale in the "Metamorphoses." Pygmalion was a celebrated sculptor of Cyprus, who became enamoured with an ivory or marble statue of a maiden which he had himself made, and his prayers to Aphrodite were so earnest that the goddess consented to breathe life into the work; whereupon Pygmalion married her, and became the father of Paphus, who founded the city of that name in Cyprus.

The artist made twelve designs for this story in 1867, and painted the first of the series, "The Heart Desires," in 1869. He worked upon them at intervals during the next ten years, and they were exhibited for the first time at the Grosvenor Gallery in 1879.

"The first is the idealization of unsatisfied longing for the unknown. Pygmalion, a tall, dark-haired young man, in a long garment falling in straight folds to his feet, stands brooding on life's emptiness in the vestibule of his house. A sculptured group of the three Graces denotes his profession, and at the same time typifies the cold beauty of artifice, the beauty of the mind, while two girls seen through the open door speeding along the street in the artless embrace of innocent maidenhood, represent the beauty of the body, and the love that waits his winning, but in neither finds he consolation."—*Malcolm Bell*.

21. PYGMALION AND THE IMAGE: (ii.) THE HAND REFRAINS.

On canvas, 3 ft. 2 in. high by 2 ft. 5½ in. wide.

*Presented by Mr. John T. Middlemore, M.P.*

"In the second, 'The Hand Refrains,' the days of long labour are ended, and the artist's ideal, the cold pure figure of the yet soulless image stands finished on the still rough pedestal, surrounded by flakes and chips of marble, and implements of the sculptor's craft, while Pygmalion, chisel and mallet in hand, stays gazing in awe at the marvel his hand has achieved, his eyes content, but his soul still hungering. Outside the window behind him, women go about their daily business in the city street, and through another casement, in a recess between him and the image, is a glimpse of a garden and a spurt of water falling into a marble basin, the constant dropping that wears away the stone, as his constant prayers shall move the goddess Venus to a miracle on his behalf."—*Malcolm Bell*.

22. PYGMALION AND THE IMAGE: (iii.) THE GODHEAD FIRES.

On canvas, 3 ft. 2 in. high by 2 ft. 5½ in. wide.

*Presented by Mr. John T. Middlemore, M.P.*

"The third bears the motto, 'The Godhead Fires.' Into the sculptor's chamber, silent and solitary, while Pygmalion is away in the temple, floats lightly the Queen of Love, clad in a soft transparent robe, flower-crowned and bearing a branch of myrtle, emblem of marriage rites, her feet brushed and environed by the white wings of her favourite doves. Towards her, leaning both arms on one uplifted from the goddess's side, an exquisite piece of composition, the awakening image stoops from the carved capital, blossom-strewn by the adoring Pygmalion, her eyes raised in awe up to the goddess, who with fixed gaze and pointed finger inspires with her the Promethean fire of life."—*Malcolm Bell*.

23. PYGMALION AND THE IMAGE: (iv.) THE SOUL ATTAINS.

On canvas, 3 ft. 2 in. high by 2 ft. 5½ in. wide.

*Presented by Mr. John T. Middlemore, M.P.*

"Lastly, 'The Soul Attains.' Heart and soul alike are satisfied. Pygmalion kneels, looking up in trembling worship at the beautiful creature who lingeringly yields him her hands, though she still gazes out beyond him in dumb amazement at the mystery of consciousness that has suddenly been born in her. Marble no longer, but not yet altogether woman."—*Malcolm Bell*.



24. CARTOONS (3), BEING DESIGNS, COLOURED IN WAX, FOR  
A STAINED GLASS WINDOW: SUBJECT—"THE LAST  
JUDGMENT."

*Presented by the Right Hon. William Kenrick, P.C., and Mr. James  
R. Holliday.*

On paper 10 ft. high by 3 ft. wide. Exhibited at the Grosvenor Gallery  
Winter Exhibition, 1881.

These are the cartoons made by Sir Edward Burne-Jones for the great window in Easthampstead Church, which were drawn in 1874, and coloured in wax in 1880.

"The perfection of composition, and the studied use of vacant spaces, so valuable in stained glass when well managed, are best seen in the great 'Judgment' window at Easthampstead. In the centre light of this magnificent piece of decoration the stately figure of St. Michael stands on a cloud, the banner of Christ in one hand, the folds of it forming a background for his head, the great scales for the weighing of good and evil in the other. Beneath him, giving solidity to the group, three winged angels are seated, the middle one of whom, with a stern expression, reads from the wide-open book of doom. The angel on his right, symbolic of the sheep that shall be set on the right hand of the throne as signs of their salvation, looks on with fearless calm, while he on the left, the side of the goats that are condemned, shrinks back in horror, covering his face from the dreadful sights to come. The curved line of the lower part of this mass is carried up in a graceful sweep through the lights to the right and left by cloudlets supporting angels, two on either side, blowing the great trumpets that summon the souls to judgment. The upper portions of these two windows are treated in almost horizontal lines defined by the seated figures of saints and prophets, six in each, while the upward sweep which forms the leading feature of the composition, and gives such a movement of swift smooth descent to the central figure, is intensified below by the figures of the quick, who stand at the extreme sides covering their ears, appalled at the strong clamour of the dread summons, and by the variously crouching and half risen figures of the dead struggling from marble monument or common earth, the awkwardness of extreme regularity being averted by a nearly erect female figure starting from a carved sarcophagus in the centre. The treatment of the lines, the variety of the details, and the apportionment of intricate draperies and simple folds, delicate plumage and broad feather masses, and plain surfaces of sky, are quite masterly, and combine with the beauty of the individual figures to render this one of the painter's finest efforts in this direction."—*Malcolm Bell*:—"Burne-Jones: a Record and Review."

25. ELIJAH IN THE WILDERNESS.

Water-colour drawing on paper, 6 ft. 10½ in. high by 2 ft. wide. *See Illustration.*

*Presented by Sir John C. Holder, Bart., and Messrs. John T. Middlemore,  
M.P., and John Feeney.*



No. 25

ELIJAH IN THE WILDERNESS.

SIR EDWARD BURNE-JONES, BART.



Originally a design for a stained glass window, afterwards painted over in water-colours, but not quite finished. Full-length figure of the Prophet, standing to the front, in red and blue raiment; his hands are raised up; and he is looking towards the two ravens, who are bearing ears of corn in their beaks.

## 26. MARS.

Unfinished water-colour drawing on paper, 2 ft. 8½ in. high by 1 ft. 7¼ in. wide.

The background is architectural. The God of War is represented in full armour, seated upon floating clouds, below which are seen the stars. He holds in either hand a blood-stained sword, and a shield which is chained to his breastplate. Between his outstretched legs slouches, grim and horrible, his wolf, foe to men, and emblem of harsh cold. On a scroll behind his head is inscribed "Mars Terreus;" a large scorpion is painted on the right.

This drawing is perhaps an unfinished variation of one of the four designs of *The Seasons*, drawn in red chalk, with very elaborate details, in 1864, in which *Spring* was represented by Apollo, *Summer* by Venus, *Autumn* by Saturn, *Winter* by Mars. The details of this last are more complete than in the above drawing. His shield has a representation of the Gorgon's head that freezes men to stone. Aquarius and the Fishes are represented, and the Goat. Children below, fully draped, support the inscription "Hyemis recordatio," and the landscape is a barren mountain gorge.

In 1878 the artist also made a series of designs for stained glass windows, which included Mars, Venus, Luna, the Morning and Evening Stars, Saturn, the Earth, etc. The above drawing may possibly be a design for one of these.

## 27. HELEN AT THE BURNING OF TROY.

Unfinished water-colour drawing on paper, 3 ft. 4¼ in. high by 1 ft. 2½ in. wide.

In 1870, the artist began designs for a great triptych, setting forth the Story of Troy Town. Although it was never carried out in its original entirety, various portions of it, symbolical and illustrative, were executed in later years and exhibited under other titles. The design was at first carried on with eagerness. At the beginning of 1871, four allegorical figures for the predella were sketched in water-colour upon canvas: *Fortune* with her Wheel, *Fame* overthrowing Fortune, *Oblivion* conquering Fame, and *Love* subduing Oblivion; and another portion, *Venus Concordia*, was drawn in pencil.

This unfinished drawing is particularly interesting technically, as it reveals more obviously than more finished work the artist's methods. According to Mr. T. M. Rooke, a red ground was first laid on the paper, over which the painting was mainly done in white and raw umber. The warm ground colour shines through the pale modelling, brokenly applied, of the figures. The composition is crowded with nude figures, of which that of Helen, the cause of unnumbered woes, is central. Behind the shuddering and bewildered crowd the long flames leap and twist and curl like banners in the wind.

## 28. THE THREE GRACES.

Charcoal study on brown paper, 4 ft. 5½ in. high by 2 ft. 3½ in. wide.

This is a study made for the unfinished picture of "Venus Concordia," in the possession of Sir Philip Burne-Jones. As mentioned above, the original pencil design for it, made in 1871, and now belonging to Sir Edward Poynter, P.R.A., was intended to form part of the great Triptych of the Fall of Troy, which was never completed. The picture represents the Goddess of Love, attended by the Three Graces, seated upon a throne, with groups of happy lovers in the background. "The two unfinished pictures, *Venus Concordia*, and *Venus Discordia*, were enlarged versions of small predellas, originally designed for the great picture dealing with the Story of Troy. The many small pictures in this large composition had an architectural setting, and if it had ever been completed it would have been very unlike any other of the painter's works. Its chief interest lies in the fact that it includes in its scheme the original design for so many well-known pictures. 'The Feast of Peleus,' 'Venus Concordia,' 'Venus Discordia,' and 'The Wheel of Fortune,' besides the unfinished designs for 'Fame' and 'Oblivion,' all first appeared as subsidiary small pictures in this painting of Troy."—*Philip Burne-Jones*.

## 29. STUDY OF A GIRL'S HEAD, FOR THE PICTURE OF "THE SIRENS."

Pencil drawing on paper, 19 in. high by 12½ in. wide. Dated 1895.

*Presented by Mr. Arthur S. Dixon.*

The artist made the first design for a contemplated picture to be called "The Sirens" in 1870. It was put aside for a number of years, and the design rearranged in 1880. He resumed work upon it in 1892, but though nearly finished, the picture never attained actual completion. It represents a ship lured among the rocks, on which are the Sirens grouped to the right and the left; in the foreground is the armour of past warriors. It was sold after the death of the artist, at the sale of his remaining works, in July, 1898, and is now in the possession of Captain Holford, at Dorchester House.

## 30. STUDY OF ARMOUR, FOR THE FOURTH PICTURE IN THE "PERSEUS" SERIES.

Water-colour drawing on paper, 14 in. high by 9½ in. wide. Dated 1881.

*Presented by an Anonymous Donor.*

In 1875-76, the artist designed a series of pictures to illustrate the Story of Perseus, which were intended to go round the drawing room in Mr. A. J. Balfour's house in Carlton Gardens. The first of these, "The Call of Perseus," was begun in 1877, as was the large "Perseus and the Graiæ." "Perseus with the Sea Maidens," "Perseus and Medusa," and "The Death of Medusa," were begun in 1876, and were continued at intervals in succeeding years, while "Perseus and Atlas," and "Pegasus," were begun in 1878. These,



with the exception of "Perseus and the Graiæ," which was completed in 1893, were never finished. Of the three pictures begun in the winter of 1884-85, "The Baleful Head" was exhibited at the Grosvenor, in 1887, and "The Rock of Doom" and "The Doom Fulfilled" at the first exhibition of the New Gallery in 1888. These designs underwent much modification in the course of their development, and some of them were dispensed with altogether. It was originally intended to intersperse the oil-painting with other designs, executed in gilt and silvered gesso, upon a ground of oak. The only subject actually carried out in this material was "Perseus and the Graiæ," but the oak and gesso cracked, and it was repainted upon canvas in oil.

### 31. (i.) STUDY OF A MAN'S HEAD FOR THE PICTURE "LOVE'S WAYFARING."

Pencil drawing on paper, 6 in. high by 6 in. wide. Dated 1876.

For many years the artist was making designs and studies for a large picture called "Love's Wayfaring," or "The Triumph of Love." This important work, which is also known as "The Car of Love," was never finished. At the time of his death, although the design was almost completed, but little progress had been made in the actual painting of the picture. It was exhibited at the Winter Exhibition of Sir Edward's works at the New Gallery, 1898-99: (No. 138. "The Triumph of Love.") The canvas is 17 ft. high by 9 ft. wide. It represents Love, standing erect upon a car in front of his throne amidst swirling drapery. He is being drawn through a narrow street by his numerous victims, men and women. The figures are all life-size. The design for it was begun in 1871, but it was not until 1895 that the artist started upon the large canvas. The painting of it involved much physical strain, and the ascending and descending of the large scaffolding, specially built for the purpose, was a great tax on the strength of the painter, no longer a young man.

### (ii.) STUDY OF A GIRL'S HEAD.

Pencil drawing on paper, 7½ in. high by 5½ in. wide. Dated 1880.

### (iii.) STUDY OF A GIRL'S HEAD.

Pencil drawing on paper, 6½ in. high by 5½ in. wide. Dated 1875.

*Presented by an Anonymous Donor.*

*The following six designs were made in 1888 and 1889 for a stained glass window in the Town House, Dundee:—*

### 32. CARTOON: KING ROBERT BRUCE.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, dressed in chain armour, which is almost covered by a long cloak fastened with a large jewel, and wearing a helmet with a crown. He holds a charter in his right hand and an orb in his left.

33. CARTOON: DAVID, EARL OF HUNTINGDON.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, dressed in chain armour and a short cloak, holding a banner and the model of a building in his right hand, and a large shield with a lion device in his left, the point resting on the ground.

34. CARTOON: SIR WILLIAM WALLACE.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, in chain armour and helmet, holding a long sword in his right hand with the point resting on the ground, and a small buckler in his left.

35. CARTOON: PROVOST HALLIBURTON.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, dressed in a long cloak or gown, with a long sword over his right shoulder, and his helmet placed upon the ground. His left hand rests upon the head of one of a group of three small children.

36. CARTOON: GEORGE WISHART.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, in a long gown trimmed with fur, and holding an open Bible, to which he points with a finger. A short sword or dagger is thrust into the ground.

37. CARTOON: QUEEN MARY STUART.

Drawing in black chalk, 4 ft. 8 in. high by 2 ft. 9 in. wide.

*Presented by Mr. John Feeney.*

Standing, in a striped gown, with head-dress and necklace of pearls, holding a Tudor rose in her left hand, and a charter or deed signed by herself in her right. On the side of the paper the head-dress and arrangement of the hair have been drawn over again to a larger scale and showing more detail.

38. CARTOON: ST. CECILIA AND ST. DOROTHEA.

Drawing in Indian ink, partly coloured, 4 ft. 10½ in. high by 4 ft. 5½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for silk embroidery, drawn in 1861, being one of the first designs made by the artist for Messrs. Morris and Co.

St. Cecilia was the daughter of a Roman noble, who became a Christian, and suffered martyrdom in the 3rd century. She early devoted herself to

a religious life, and especially excelled in music. When sixteen, her parents desired her to marry Valerian, a rich young noble ; she did so, but converted him and induced him to respect her vows of chastity. They were put to death by order of Maximus, who, desiring to have the great wealth of Cecilia, had her tortured, and sent an executioner to slay her with the sword. His hand trembled, and he inflicted three wounds on her neck and breast, and in three days she died, sweetly singing. She is patroness of music and musicians, and is generally represented holding the model of an organ and a roll of music.

St. Dorothea suffered martyrdom in the Diocletian persecution, A.D. 303, by being beheaded. The legend of this saint is one of the most beautiful in Christian mythology.

"As Dorothea was passing from her judge to the place of execution, Theophilus, the Protonotary, asked her why she would throw away the joys of this life for one of which no man was certain ; and she answering that she should that day be with her bridegroom in the garden of Paradise, he bade her jestingly (as it was February then and snow lay on the ground) to send him some of the fruits and roses of that same garden. But after her death, as he was returning to the Courts of Law, there met him on the threshold an angel bearing a basket of fruit and flowers, who, saying, 'My sister Dorothea sends these to thee from the place where she now is,' vanished. Theophilus, pondering all this, came at last to the true belief, and in it died."

She is generally represented with roses in her hand and on her head, or with an angel by her side, carrying a basket of fruit and flowers.

### 39. CARTOON: PETER LED FROM PRISON.

Drawing in sepia and Indian ink, partly coloured in water-colours, 5 ft. 2½ in. high by 1 ft. 11½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for the stained glass window at Lyndhurst Church in the New Forest, August 26th, 1863. The subject of the design is taken from *The Acts*, xii., 1-9.

At the top of the cartoon the angel, in an embroidered robe, is opening the door, and leading out Peter. In the centre a sentinel is asleep on the steps, while below, seated by a grated window, the two guards, the broken chains still fastened to their wrist, are also sleeping.

### 40. CARTOON: THE STONING OF STEPHEN.

Drawing in sepia, with the patterns on the robes, etc., marked in red chalk, 5 ft. 2½ in. high by 1 ft. 11½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Another design for the Lyndhurst window, August 26th, 1863, the subject being taken from *The Acts*, vii., 54-60.

At the top of the cartoon are angels playing harps, and others holding the martyr's crown and robe. In the centre St. Paul and the Pope are seated on each side of the High Priest. At the bottom three men are standing over the Saint, who has fallen to the ground, stoning him.

41. CARTOON: ELIJAH CALLING FIRE FROM HEAVEN TO  
CONVINCE THE PROPHETS OF BAAL.

Drawing in sepia, with the patterns on the robes, etc., marked in red chalk,  
5 ft. 1½ in. high by 1 ft. 10 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A third design for the Lyndhurst window, November, 1863, the subject being taken from *I. Kings*, xviii.

At the top of the cartoon Elijah is kneeling at his altar, and the fire from heaven is consuming his sacrifice. In the centre, the priests of Baal, crowned with roses, with knives to cut their bodies, and swinging censers, are walking round their altar, on which the ox remains unconsumed by fire. At the bottom are the kneeling figures of the people.

42. CARTOON: JOSHUA COMMANDING THE SUN AND MOON  
TO STAND STILL.

Drawing in sepia, slightly coloured, 5 ft. 1½ in. high by 1 ft. 10 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A fourth design for the Lyndhurst window, November, 1863, the subject being taken from *Joshua*, x., in which it is described how Joshua and the Israelites defeated the five kings of the Amorites and their hosts.

At the top of the cartoon Joshua is kneeling on a hillock, while the sun and moon are seen together in the sky above the soldiers' tents. The rest of the design is filled with men engaged in a deadly struggle, fighting with sword and spear, and trampling on the dead bodies below.

43. CARTOON: ST. EDITH: QUEEN AND ABBESS.

Drawing in sepia, outlined in Indian ink, the patterns on the dress in red chalk and water-colour, the lilies in background in pencil, 4 ft. 10½ in. high by 1 ft. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for a stained glass window, October 10th, 1863.

The Saint is represented standing crowned, and dressed in a long embroidered robe, and holding a book and a crozier.

"Editha, or Eadgitha, of the Anglo-Saxon royal family, was the daughter of Edward the Elder, and a sister of Athelstan. She was married at Tamworth to Sithric, the Anglo-Danish king of Northumbria, but the marriage is said to have been only a nominal one. After his death, or her divorce from this 'brutal and irreligious' prince, she obtained from her brother the Castle of Tamworth, and there formed a nunnery, wherein she lived, died, and was buried, and was afterwards canonized. It is true that she is not at the present time named in the Calendar, but numerous of the Anglo-Saxon saints were canonized, not by the Pope, but by the local bishops. Hence many attained a very limited reputation; and after the English was separated from the Roman church, their invocation became frequently disused."—*C. F. Palmer*, "The History of the Town and Castle of Tamworth," 1845.



44. CARTOON: THE SONG OF SOLOMON.—“The Song of Songs, which is Solomon’s.”

Drawing in sepia, coloured with red, blue, green and yellow chalks,  
1 ft. 11½ in. high by 1 ft. 6½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Five girls in long robes playing upon musical instruments and singing, standing against an embattled wall, with blue sky above.

45. CARTOON: THE SONG OF SOLOMON.—“The best wine for my beloved, causing the lips of those that are asleep to speak.”

Drawing in sepia, 1 ft. 11 in. high by 1 ft. 7 in. wide.

*Presented by Mr. C. Fairfax Murray.*

Three women, the one on the right working a wine press, and the one in the centre holding up her right hand.

46. CARTOON: THE SONG OF SOLOMON.—“I will rise now and seek him whom my soul loveth.”

Drawing in sepia, 1 ft. 11 in. high by 1 ft. 7 in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Bride of Lebanon opening the wooden door of the house, with a landscape of trees and flowers seen through the opening.

47. CARTOON: THE SONG OF SOLOMON.—“As the lily among thorns, so is my love.”

Drawing in sepia, coloured with red, blue and green chalks, trefoil head,  
3 ft. 4 in. high by 1 ft. 8 in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Bride, as a crowned queen or princess, standing in a fenced garden amid trees, with flowers blooming in the grass. She is gazing at a lily she holds in her hand. On the far side of the fence a field of tall white lilies, and overhead a dove on a branch.

48. CARTOON: THE SONG OF SOLOMON.—“The watchmen that go about the city found me.”

Drawing in sepia, 1 ft. 11½ in. high by 1 ft. 7½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Bride, bare-footed, reclining on cobblestones by an arched doorway, is roused by a watchman, with his lantern, and mace at his belt, who seizes her by the wrist to compel her to rise. In the background some trees rise above an embattled wall.



49. CARTOON: THE SONG OF SOLOMON.—“As the apple tree among the trees of the wood, so is my beloved among the sons.”

Drawing in sepia, coloured with red, blue and green chalks, the patterns of the dress in lighter brown, 3 ft. 4 in. by 1 ft. 8 in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Beloved, as a crowned king or prince, in a garden similar to the one in the companion cartoon, No. 47. He is represented standing, writing in a book; above him an imprisoned hart. “My beloved is like a roe or a young hart: behold, he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice.”

50. CARTOON: THE GIRLHOOD OF THE VIRGIN.

Drawing in Indian ink and sepia, coloured with chalks and water-colour, 3 ft. 2½ in. high by 2 ft. 2½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Virgin, with a lily in her hand, stands in the centre, surrounded by four long-robed figures, each with a nimbus, one of whom holds her by the left hand; two of them are playing musical instruments, and the fourth carries a naked child.

51. CARTOON: THE VIRGIN MARY.

Drawing in sepia, with the patterns on the dress marked in red and yellow, 3 ft. 1½ in. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

Figure of the Virgin, standing with a long stalk of lilies in her left hand, and a closed book in her right; long hair falling on her shoulders, and wearing a nimbus with an ornamental design.

52. CARTOON: THE VIRGIN AND CHILD.

Drawing in sepia, circular, 2 ft.

*Presented by Mr. C. Fairfax Murray.*

The Virgin is seated, with the naked Child standing on her knee, his arms outstretched and his hands held by hers; her head is bent down resting on his.

53. CARTOON: THE CLEANSING OF NAAMAN.

Pencil drawing, trefoil top, 6 ft. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

In the centre Naaman, captain of the host of the king of Syria, stands dipping himself in the river Jordan, while his soldiers, and attendants holding his garment, stand upon the banks, and his chariot is in the background. Above and below small angels pour water from jars into a fountain and the stream.

54. CARTOON: THE BAPTISM OF CHRIST.

Pencil drawing, trefoil top, 6 ft. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A companion window to No. 53. In the centre Christ is standing in the water, receiving baptism from St. John. Six angels stand in attendance, with the Holy Dove above. Two small angels at the foot and in the trefoil at top.

55. CARTOON: KING DAVID.

Drawing in sepia, in varying shades, 3 ft. 1½ in. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

David stands, crowned, with a large robe or cloak over his chain armour; he is playing on a small harp, and a dove is perched on his right shoulder.

56. CARTOON: ST. MARK.

Drawing in sepia and Indian ink, 3 ft. 1½ in. high by 1 ft. 3 in. wide.

*Presented by Mr. C. Fairfax Murray.*

Standing figure, with a winged lion in his right hand.

57. CARTOON: ST. LUKE.

Drawing in black chalk, 4 ft. 8½ in. high by 1 ft. 7½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Standing figure, holding a brush in his right hand, and an open book of illuminations in his left.

58. CARTOON: ST. LUKE.

Drawing in black chalk, slightly tinted, 3 ft. 1½ in. by 1 ft. 2½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Standing figure, bare footed, holding an open book in his right hand, from which he is reading, and a small painting of the Virgin and Child in his left.

59. CARTOON: TWO ANGELS.

Drawing in sepia, the patterns on the dresses, etc., in coloured chalks,  
4 ft. 10 in. high by 1 ft. 6½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Two angels in richly brocaded robes, and holding draperies, walking towards the right.

60. CARTOON: THE FLIGHT INTO EGYPT—ANGELS LEADING THE WAY.

Drawing in sepia, flesh tints, hair and foliage in coloured chalks, trefoil head,  
2 ft. 7½ in. high by 2 ft. 2½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Three angels walking towards the left through a landscape, the leading one making a way through the bushes, the one in the centre carrying a lantern on a long pole, and the third holding another lantern so that the light falls on the ground; a small flying angel in the trefoil.

61. CARTOON: THE FLIGHT INTO EGYPT.

Drawing in sepia, trefoil head, 2 ft. 7½ in. high by 2 ft. 2½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Joseph, gazing intently ahead, is leading the ass, upon which Mary rides, holding the sleeping Child in her arms; an angel in the trefoil.

62. CARTOON: THE BUILDING OF THE ARK.

Drawing in sepia, circular, 1 ft. 9 in.

*Presented by Mr. C. Fairfax Murray.*

Noah, with a small model of the ark upon his knees, is seated at a table, and is making measurements on a plan with a pair of compasses, while one of his sons stands by him with a plank. Three people, two of them crowned with vine leaves, lean over the woodwork, laughing at his labours.

63. CARTOON: THE BUILDING OF THE TEMPLE.

Drawing in sepia, circular, 1 ft. 9 in.

*Presented by Mr. C. Fairfax Murray.*

Three men, dressed partly in chain mail, are on the top of a wall, one holding a plan of the building, and another placing a stone in position by means of a chain and pulley. Down below a procession of singing youths, with various musical instruments, is passing.

64. CARTOON: MAJESTY.

Drawing in sepia, parts of the dresses coloured with red and blue chalks, sixfoil, 3ft. 1 in.

*Presented by Mr. C. Fairfax Murray.*

In the centre is seated God the Father, crowned, his right hand upraised, his left holding a globe on his knee, and surrounded by seven angels, singing and playing upon musical instruments.

65. CARTOON: VIRGIN AND CHILD.

Drawing in sepia and water-colours, 4 ft. 3 in. high by 1 ft. 5½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

The Virgin stands looking down at the Child she holds, who has his arms round her neck.

66. CARTOON: THE MAGDALEN ANOINTING CHRIST'S FEET.

Drawing in sepia and lead pencil, 2 ft. 7 in. high by 1 ft. 11 in. wide.

*Presented by Mr. C. Fairfax Murray.*





No. 67.

THE NATIVITY.

SIR EDWARD BURNE-JONES.





Christ is seated on the right, in front of the table, with the Magdalen kneeling before him, and wiping his feet with her long hair. On the other side sits Simon the Pharisee, wearing a heavy gold chain and badge, with St. John next to him, and Judas behind Christ. Two serving maids with dishes stand at the back.

A number of directions in pencil are written upon it, such as "Nimbus richly patterned," "Judas with a black nimbus and carrots," and so on.

67. CARTOON: THE NATIVITY.

Drawing in sepia, coloured with chalks, 2 ft. 7 in. high by 1 ft. 6 in. wide.  
*See Illustration.*

*Presented by Mr. C. Fairfax Murray.*

The Virgin, on a low bed, is leaning on her elbow and gazing at the Child, while Joseph kneels at the head. Two shepherds, with an ox and a sheep, kneel on the right in adoration, and have placed on the ground a basket of eggs as an offering. Two doves rest on the woodwork behind, and above them two richly clad angels are singing and playing musical instruments, and behind them the deep blue sky is studded with stars.

68. CARTOON: ADAM.

Drawing in Indian ink and sepia, 1 ft. 10½ in. high by 11½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

69. CARTOON: EVE.

Drawing in Indian ink and sepia, 1 ft. 10½ in. high by 11½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

"The first commissions that Burne-Jones obtained, and almost the first works that he produced, were cartoons for stained glass windows, drawn and coloured in 1857, for Messrs. Powell, of Whitefriars, who, when their attention had been drawn to the young artist by Rossetti, had the penetration to perceive his still latent talents, and to give them employment. Three of these cartoons were executed, *Adam and Eve*, *The Tower of Babel*, and *King Solomon and the Queen of Sheba*, and are now in the dining hall of St. Andrew's College, Bradfield, Berkshire."—*Malcolm Bell*.

70 to 74. FIVE CARTOONS: ANGELS PLAYING BELLS.

Drawings in Indian ink, touched with sepia, circular, each 2 ft. 11½ in. in diameter, some not completed.

*Presented by Mr. C. Fairfax Murray.*

75 to 80. SIX CARTOONS: ANGELS PLAYING BELLS.

Drawings in pencil, some with Indian ink leadlines, and one with a red background, circular, each 6 in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

81. CARTOON: ANGEL PLAYING ON PIPES.

Drawing in Indian ink and sepia, 1 ft. 10 in. high by 1 ft. 8½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

82. CARTOON: ANGEL BLOWING A HORN.

Drawing in Indian ink and sepia, 1 ft. 10 in. high by 1 ft. 7½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

83. CARTOON: ANGEL HOLDING THE MOON.

Drawing in Indian ink and sepia, the face slightly tinted, 1 ft. 10 in. high by 1 ft. 8½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

84. CARTOON: THE BAPTISM OF CHRIST.

Drawing in lead pencil, 1 ft. 9½ in. high by 1 ft. 6½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

85. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
FIGURE OF CHAUCER.

Drawing in lead pencil, 1 ft. 5 in. high by 1 ft. 5 in. wide.

*Presented by Mr. C. Fairfax Murray.*

86. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
THISBE AND PHILOMELA.

Drawing in lead pencil, 1 ft. 4 in. high by 1 ft. 4 in. wide.

*Presented by Mr. C. Fairfax Murray.*

87. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
PHYLLIS AND HYPERMNESTRA.

Drawing in lead pencil and sepia, 1 ft. 5 in. high by 1 ft. 4½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

88. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
AMOR AND ALCESTE.

Drawing in lead pencil and sepia, 1 ft. 6½ in. high by 1 ft. 6½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

89. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
HYSIPHILE AND MEDEA.

Drawing in lead pencil and sepia, 1 ft. 4¾ in. high by 1 ft. 5¾ in. wide.

*Presented by Mr. C. Fairfax Murray.*

90. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
DIDO AND CLEOPATRA.

Drawing in lead pencil and sepia, 1 ft. 4½ in. high by 1 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

91. CARTOON: CHAUCER'S "DREAM OF GOOD WOMEN"—  
ARIADNE AND LUCRETIA.

Drawing in pencil and sepia, 1 ft. 4½ in. high by 1 ft. 5½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

The seven above designs, taken from Chaucer, were designed in 1864, for a stained glass window in Peterhouse, Cambridge.

92. FOUR SMALL CARTOONS: CHAUCER'S HEROINES.

Drawings in lead pencil, heads in small circles, each 6 in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

93. CARTOON: KING RENÉ'S HONEYMOON.

Drawing in Indian ink, lead pencil, and coloured chalks, 1 ft. 2½ in. high  
by 1 ft. 8½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for a painted panel for a cabinet, for Mr. William Burges, the architect, commissioned about 1861 by William Morris. "Ford Madox Brown, Rossetti, and Burne-Jones were all enlisted to supply a panel each, the subject in all cases to be some imagined incident in the honeymoon of that strange mortal, King René of Anjou, the monarch of song and mirth, whom Sir Walter Scott has popularized in "Anne of Geierstein." All three painters produced replicas of their works, and all three pictures are curiously typical of their designers' methods and modes of thought, in spite of a general uniformity of effect necessary to bind them harmoniously into one decorative entity. In Madox Brown's, the king sits stiffly upright, so absorbed in the elevation of a palace, which lies on the floor at his feet, that he is almost unheeding of the kiss which his wife presses on his cheek. Rossetti's king stops in his music to join his wife in a long passionate embrace. King René, as Burne-Jones imagined him, sits in a deep red robe painting on the wall a row of saints against a golden background, too much occupied with his work to notice the young wife who stands in a long green robe behind him, looking over his shoulders in rapt admiration of his skill."  
—*Malcolm Bell.*

This design for the panel differs from the replica mentioned above, as here the king is at work upon a statue.

94. CARTOON: THE LAST SUPPER: DESIGN FOR TILES.

Drawing in lead pencil, 11½ in. high by 1 ft. 2 in. wide.

*Presented by Mr. C. Fairfax Murray.*

95. CARTOON: MAJESTY.

Drawing in Indian ink and sepia, circular, 1 ft. 8½ in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

96. CARTOON: MAJESTY.

Drawing in Indian ink and sepia, with slight touches of colour, circular,  
1 ft. 7½ in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

97. CARTOON: MAJESTY.

Drawing in Indian ink and sepia, quatrefoil, 1 ft. 7 in. high by 1 ft. 4 in. wide.

*Presented by Mr. C. Fairfax Murray.*

98. CARTOON: THE NATIVITY.

Drawing in lead pencil, with slight touches of colour, 1 ft. 6½ in. high  
by 1 ft. 11½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

Probably a copy after Burne-Jones, by some other hand.

99. CARTOON: THE RESURRECTION.

Drawing in Indian ink, 2 ft. 5 in. high by 1 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

This cartoon represents the window as finally carried out. (See No. 100.)

100. CARTOON: THE RESURRECTION.

Drawing in Indian ink, 2 ft. 5 in. high by 1 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

This cartoon represents the upper portion as originally designed, but not carried out.

101. CARTOON: A SERAPH.

Drawing in Indian ink and sepia, 3 ft. 6 in. high by 8 in. wide.

*Presented by Mr. C. Fairfax Murray.*

102. CARTOON: ST. ALBAN.

Drawing in Indian ink and sepia, the pattern of the dress indicated in red chalk,  
3 ft. 6 in. high by 1 ft. 2 in. wide.

*Presented by Mr. C. Fairfax Murray.*

103. CARTOON: ST. STEPHEN.

Drawing in Indian ink and sepia, the patterns of the dress indicated in red chalk, 3 ft. 6 in. high by 1 ft. 2 in. wide.

*Presented by Mr. C. Fairfax Murray.*

104. TWO CARTOONS: ST. PETER AND ST. PAUL.

Drawings in Indian ink, with halos in red, two small heads in circles, each  $6\frac{3}{4}$  in. in diameter.

*Presented by Mr. C. Fairfax Murray.*

105. CARTOON: THE WORSHIP OF THE GOLDEN CALF.

Drawing in lead pencil, 1 ft. 9 in. high by 2 ft. 1 in. wide.

*Presented by Mr. C. Fairfax Murray.*

106. CARTOON: THE SONG OF SOLOMON—"It is the voice of my Beloved that knocketh."

Drawing in lead pencil, Indian ink, and sepia, 2 ft. 11 in. high by 1 ft. 7 in. wide.

*Presented by Mr. C. Fairfax Murray.*

107. CARTOON: THE SONG OF SOLOMON—"Return, return, O Shulamite!"

Drawing in lead pencil, Indian ink, and sepia, 1 ft. 11 in. high by 1 ft. 7 in. wide.

*Presented by Mr. C. Fairfax Murray.*

108. THREE CARTOONS: CHRIST BLESSING LITTLE CHILDREN: THREE DIVISIONS OF A WINDOW.

Centre panel, drawing in Indian ink, 2 ft.  $2\frac{1}{2}$  in. high by 1 ft. 7 in. wide; side panels, in Indian ink and water-colours, 1 ft.  $9\frac{1}{2}$  in. high by  $10\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

109. CARTOON: TWO ANGELS PLAYING HARPS.

Drawing in lead pencil, Indian ink, and sepia, 3 ft. 5 in. high by 1 ft.  $8\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

110. CARTOON: TWO ANGELS PLAYING SMALL ORGANS.

Drawing in lead pencil and Indian ink, 3 ft. 5 in. high by 1 ft.  $8\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

111. CARTOON: TWO ANGELS.

Drawing in Indian ink and sepia, 2 ft. 11 in. high by 1 ft.  $3\frac{1}{2}$  in. wide.

*Presented by Mr. C. Fairfax Murray.*

This cartoon is a copy after Burne-Jones, probably by Mr. Philip Webb.



## BURT (Charles Thomas).

Charles Thomas Burt, sixth son of the late Mr. William Burt, a Birmingham merchant, was born at 58 Hagley Road, Edgbaston, March 26th, 1823, and was educated at Hazelwood School, where he first acquired a taste for art. At the age of 15 he began to take lessons in painting, and two years later exhibited a picture at the Birmingham Royal Society of Artists. On leaving school he entered his father's business for several years, but devoted all his spare time to painting. He owed much of the success of his career to the tuition and friendship of David Cox. No Art Schools were then available in the Midlands, so that he worked constantly from nature. At the age of 21 he received his first commission. He first exhibited at the Royal Academy "A Sailor's Wedding," followed by a large picture, "The Snowdon Range from Harlech Sands," and "Mountain Mists," and from that time exhibited many landscapes in the Royal Academy, and at Birmingham and elsewhere. In early life he devoted much time to athletics, especially cricket, and was well-known as a volunteer and crack shot. In 1864 he was selected to shoot in the English International Team, and continued a member of it until 1880. In 1882 he was elected Captain of the English Twenty. In 1895 an exhibition of his pictures was held at Messrs. Graves and Co.'s Gallery in Pall Mall. He was a member of the Birmingham Royal Society of Artists, where a collection of his pictures was exhibited in 1902, shortly after his death, which took place in January of that year. Among his pupils may be mentioned Douglas Adams, the well-known painter of sporting landscapes.

### 112. THE EDGE HILLS, FROM BURTON DASSET, WARWICKSHIRE.

On canvas, 2 ft. 7 in. high by 3 ft. 11 in. wide.

*Presented by Mr. R. L. Chance.*

### 113. THE GIPSY ENCAMPMENT.

On canvas, 4 ft. high by 2 ft. 11½ in. wide. Painted in 1855.

*Presented by the Executors of Dr. Edwin T. Griffiths, J.P.*



No. 114

A WINDY DAY : CROSSING THE STREAM.

C. T. BURT.



114. A WINDY DAY: CROSSING THE STREAM.

On canvas, 2 ft. 10 $\frac{3}{4}$  in. high by 4 ft. 6 in. wide. Painted in 1858. *See Illustration.*

*Presented by Mr. J. Palmer Phillips.*

115. GOING TO MARKET.

On canvas, 2 ft. 2 $\frac{1}{2}$  in. high by 3 ft. wide. Undated.

*Presented by Mr. J. Palmer Phillips.*

116. HOUSE AT HARBORNE, FROM THE FIELDS.

On canvas, 9 $\frac{1}{4}$  in. high by 1 ft. 1 $\frac{1}{2}$  in. wide. Painted in 1845.

*Presented by Mr. J. Palmer Phillips.*

## CALVERT (Edward).

Edward Calvert was born at Appledore, in Devonshire, on September 20th, 1799. His father, Roland Calvert, who had been in the army, died when the boy was twelve. He entered the navy at an early age, and served as a midshipman under Sir Charles Penrose, and saw some active service. He soon, however, abandoned the sea for art. He studied under James Ball and Ambrose B. Johns, a landscape artist of repute in Plymouth and throughout Devonshire. He married when young, and moved to London, where he studied in the Royal Academy Schools. He made the acquaintance of William Blake, whose designs had great influence upon Calvert's art, and became one of a small band of artists, among whom were John Linnell, Samuel Palmer, and George Richmond, who regarded Blake as their chief. Calvert's first exhibited picture was "A Shepherdess," in the Royal Academy, 1827, which was much admired. In 1829 he exhibited "Morning" at the Society of British Artists, and another poetic landscape of the same title at the Academy in 1832, and a third in 1835. His last contribution was in 1836, the subject illustrating Milton's "Eve." He worked as a draughtsman on wood, and produced a number of woodcuts and plates of great beauty, many of them privately printed by himself. He was very fastidious, and always dissatisfied with his work, and he constantly destroyed



blocks and plates, so that impressions of them are now scarce. He was greatly attracted by Greek art, and so visited Greece, bringing back many studies. Among his intimate friends were Derwent Coleridge and Francis Oliver Finch, the landscape painter. He died in London on July 14th, 1883, in his eighty-fourth year.

117. ULYSSES AND THE SIRENS.

On canvas,  $7\frac{3}{4}$  in. by 1 ft.  $2\frac{1}{2}$  in. high.

*Presented by the Trustees of the Public Picture Gallery Fund.*

Ulysses, King of Ithaca, after the Trojan War, embarked on board his ships to return to Greece, but was exposed to a number of misfortunes before he reached his native country. One of these adventures was when passing the island of the Sirens, sea nymphs, who charmed so much with their melodious voice, that all who heard abandoned everything to listen, and at last died for want of food. Ulysses, having been warned of their power by Circe, stopped the ears of his companions with wax, and ordered himself to be tied to the mast of the ship, and no attention to be paid to his commands, should he wish to stay and listen to their song. When they drew near to the island Ulysses made signs for his companions to stop, but they were disregarded, and the fatal coast was passed with safety. The oracle had informed the Sirens that as soon as anyone passed by them uncharmed by their songs they should perish; and so, in despair of this artifice of Ulysses, they threw themselves into the sea.

118. PAN AND PITHYS.

On mill-board,  $10\frac{1}{4}$  in. high by 1 ft. 3 in. wide. Unfinished study for a picture.

*Presented by the Trustees of the Public Picture Gallery Fund.*

Pan was the god of shepherds, huntsmen, and all dwellers in the country side, a son of Mercury and Dryope. He was a monster in appearance, with two small horns on his head, a ruddy complexion, and the lower half of his body in the form of a goat. His chief habitation was Arcadia, where he roved the woods and rugged mountains. He was enamoured of the wood-nymph, Pithys, as was also Boreas, the north wind; but the latter she slighted, whereupon he dashed her against a rock, and she was changed into a pine-tree.

119. THE GROVE OF ARTEMIS.

On mill-board, 6 in. high by  $6\frac{1}{2}$  in. wide. Unfinished study almost in monochrome.

*Presented by the Trustees of the Public Picture Gallery Fund.*

The grove of the Goddess Artemis, or Diana, was in the neighbourhood of Aricia, and was situated on the Appian way, beyond Mount Albanus. Here Theseus built a temple to Diana, where he established the same rites



No. 120.

WOODLAND AND MOOR.

THOMAS COLLIER, R.I.



as were in the temple of that goddess in Tauris. Egeria, Diana's favourite nymph, generally resided in this famous grove, and it was here that Numa Pompilius sought her, and made use of her name to give sanction to the laws and institutions which he had introduced. Ovid says that Egeria was so disconsolate at the death of Numa, that she melted into tears, and was changed into a fountain by Diana.

## COLLIER (Thomas), R.I.

Thomas Collier, landscape artist, was born at Glossop, Derbyshire, in 1840. He studied for a short time in the Manchester School of Art, but was chiefly self-taught. The first picture he exhibited in London, called "On the Llugwy, North Wales," was at Suffolk Street, in 1863. After that date he frequently exhibited in the Royal Academy, but chiefly at the Galleries of the Institute of Painters in Water-colours, of which body he was elected an Associate in 1870, and a full member in 1872. He sent works to the Paris Exhibitions of 1878 and 1889, obtaining the Legion of Honour in the former year, and a Silver Medal of the second class in the latter. He died at Hampstead in 1891.

### 120. WOODLAND AND MOOR.

Water-colour drawing, 1 ft. 11½ in. high by 2 ft. 11½ in. wide. *See Illustration.*

## COLLINS (W.), R.A.

William Collins was born in London, September the 18th, 1788; his father, who carried on the business of a picture dealer in Great Titchfield Street, was a native of Wicklow, in Ireland, and the friend of George Morland, of whom he wrote a memoir. The son, from this intimacy, was in some measure the pupil of Morland, who allowed Collins to watch him painting. He also studied under his father, and became a student at the Royal Academy in 1807, gaining a silver medal for drawing from the life in 1809. He became an exhibitor at the Royal Academy at an early age, and in 1814 was elected an associate, and in 1820 a member of that



institution. His first patron was Mr. Lister Parker, who bought his picture of "Boys with a Bird's Nest," exhibited at the Royal Academy in 1809. He became the chief support of his family in 1812, when he lost his father. But he early found valuable patrons in Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont, and Sir Robert Peel. In 1817 he visited Paris; made a tour in Holland and Belgium in 1828; and resided a short time at Boulogne in 1829. In 1836 he visited Italy, remaining there nearly two years, where a severe illness, caught by imprudently sketching in the noonday sun, laid the foundation of the disease of which he died, in Devonport Street, Hyde Park Gardens, February 17, 1847. On his return from Italy, Collins changed his style for a year or two, but reverted to those truly English subjects which had won him his solid reputation, and employed his pencil to the last. These were chiefly landscape, with the outdoor incidents of ordinary life prominently introduced; such as the "Young Fifer," the "Sale of the Pet Lamb," "Bird Catchers," the "Reluctant Departure," "Hop Gatherers," "Happy as a King," and "Fetching the Doctor;" with cottage and coast scenes in great variety, especially Cromer Sands.

#### 121. THE RELUCTANT DEPARTURE.

On canvas, 2 ft. 10 in. high by 3 ft. 7½ in. wide. Painted and exhibited R.A. in 1815, and purchased by Mr. J. Carpenter for £48 15s. od. Formerly in Mr. Edwin Bullock's collection, and realized £1,470 at his sale at Christie's in May, 1870. *See Illustration.*

*Presented by Mr. Timothy Kenrick.*

"In 'The Reluctant Departure' the incident of a mother taking leave of her child as it lies in the nurse's arms, ere she descends to a boat in the foreground, which a fisherman and his boy are preparing to push off from the shore, is treated with singular boldness and simplicity of effect. The drawing and action of the figures, the painting of the water in the foreground, and of the bank rising beyond it, with weeds and broken ground just visible beneath, in shadow, and the depth and harmony of tone thrown over the whole composition, combine to make this picture a fine example of the painter's careful observation of Nature and industrious study of Art."—*Memoirs of the life of William Collins, R.A.*, by his son, W. Wilkie Collins, 1848.



*Guild Press*

No. 121.

THE RELUCTANT DEPARTURE.

WILLIAM COLLINS, R.A.



## COX (David).

David Cox was born on the 29th April, 1783, in Heath Mill Lane, Deritend, Birmingham, in a house situated near the Old Crown Inn, which has long since disappeared. His father, Joseph Cox, was a whitesmith and general worker in small iron wares; his mother was Frances Walford, daughter of a miller in Birmingham. The father intended to bring up the boy to his own trade, but at a very early age David showed a distinct faculty for drawing, and he was therefore sent to an evening school conducted by Joseph Barber—(see page 7)—and, after receiving some training, was apprenticed to a miniature-portrait painter, named Fieldler. His master committed suicide, and David Cox, thus thrown out of employment, found temporary work in the scene-painting room of the Theatre Royal, Birmingham, the manager being Mr. Macready, father of William Charles Macready, the eminent tragic actor. With the company, Cox travelled from town to town, painting scenes and occasionally acting as a performer on the stage in minor parts. In 1804 he left Birmingham for London, where he received a few lessons in water-colour painting from John Varley, who, learning that his pupil was poor, and seeing that he was in earnest, refused to take fees from him. At this time he lived, with some difficulty, by selling small drawings for a few shillings each, the produce of visits to Wales in 1804 and successive years. In 1805 he married Miss Mary Ragg, daughter of Mrs. Ragg, at whose house he lodged in London, and soon after marriage he settled in a little cottage at Dulwich, where he sketched on the Common and other places in that district. There he lived for a period of five years. In 1813 he was elected a member of the Society of Painters in Water-colours, now the Royal Society of that name. For a time he taught drawing to private pupils, and as drawing-master at the Military College at Farnham; one of his pupils there was Sir William Napier, author of the *History of the Peninsular War*. After twelve months of this occupation Cox became



wearied of it, and resigned ; but he found it difficult to make a living by the sale of his drawings, and consequently, in 1814, he accepted an engagement as drawing-master at Miss Croucher's School, the Gate House, Hereford, at a salary of £100 a year. He was also drawing-master at the Hereford Grammar School. At Hereford he remained until 1827, and then returned to London, where his headquarters were fixed until 1841, the winter and spring being spent there, chiefly in teaching drawing, and the rest of the year being occupied by sketching excursions in Wales, in various parts of England, and on the Continent. His residence in London was at 9 Foxley Road, Kennington. In 1839, Cox, until then a water-colour painter only, received a few lessons in oil painting from William Müller, and from that date began to paint in oil as well as in water. During his later residence in London Cox obtained ample and not unprofitable occupation as a drawing master ; but the work was irksome to him, and though his drawings were often left unsold when they were exhibited, he nevertheless felt a strong impulse to devote himself wholly to the work of painting. In 1841, in execution of this project, he gave up teaching, and removed from London to Harborne, a suburb of Birmingham, his native town, where, at Greenfield Cottage, Greenfield Road, he lived for the remainder of his life, in the incessant and laborious practice of his art, and in the society of a few attached friends, several of whom lived near him, and thus afforded him opportunities of constant intercourse, and some of whom occasionally accompanied him on his annual sketching tours. The happiness of the painter's life at Harborne was broken by two occurrences—the death of his wife, in 1845, which for a time prostrated him, and his own serious illness, in 1853, as the consequence of which his physical powers, and to some extent his mental faculties, were impaired, and continued so until his death, on the 7th June, 1859, when he passed calmly away, in his seventy-seventh year. He was buried in Harborne churchyard on the 14th June, 1859, by the side of his wife. He left an only child, a son, who as David Cox, junior, was a frequent exhibitor of water-colour



DAVID COX. 1845.





drawings. A record of Cox's sketching grounds is impossible in the space of this catalogue—they covered North and South Wales, parts of Scotland, Yorkshire, Lancashire, Derbyshire, the Central and West Midlands, the district round London, Devonshire, and other counties in the South and West, and parts of France and Holland. The first visit to Wales took place in 1805; the first sketching visit to his favourite ground in his later years—Bettws-y-Coed—was in 1844, and the last in 1856. In 1826 he made a sketching tour in Holland and Belgium; and in 1829 and again in 1832 he visited France. Several special exhibitions of Cox's works have been held: at the Manchester Art Treasures Exhibition in 1857; at Hampstead in 1858; at the Grosvenor Gallery, Bond Street, in 1859; again at Manchester in 1870; at the Liverpool Arts Club in 1875; again at Manchester in 1877; and in the Birmingham Art Gallery in 1890.

*The following Collection of the works of David Cox was formed by the late Mr. Joseph H. Nettlefold, and was by him bequeathed to the Museum and Art Gallery.*

#### 122. THE SKIRTS OF THE FOREST.

On canvas, 27 in. high by 35½ in. wide. Signed "David Cox, 1855-6." *See Illustration.*  
*Nettlefold Bequest.*

This picture was painted for Mr. David Jones, and the price was £40; it was afterwards sold with the "Welsh Funeral" for £3,300. It represents the Old Sherwood Forest. Several copies of it of varying size were painted by Cox; a very similar work being in possession of Sir Cuthbert Quilter, Bart.

Foreground, large oak tree; on left, rough road, with woman in white shawl, bare feet, carrying basket; in front of her, woman in red shawl on dark grey horse, with another, dark blue shawl, red handkerchief on her head; on right, part of pool, edged with rushes, etc., and branches of fallen tree; centre of picture, oak trees, showing distant country, and some figures between the trunks; on right, open country; heavy stormy sky.

#### 123. STEPPING STONES.

On panel, circular, 10 in. diameter. Signed "David Cox." Painted 1852.

*Nettlefold Bequest.*

Circular panel. Foreground, the brook on left, and rocky bed on right; beyond, on left, small cottage, backed by large trees; in centre, meadow, and on right, more trees in distance, with background of mountains.



124. BOLTON ABBEY, YORKSHIRE.

On panel, circular, 10 in. diameter. Signed "David Cox, 1852."

*Nettlefold Bequest.*

Trees in foreground on right and left, leaving gap, through which the ruins are seen across the water; under trees on right, a gentleman helping lady down the bank; woman seated in centre; on far side of water, cattle, trees, and distant hills beyond Abbey.

125. EVENING.

On canvas, 14 in. high by 18 in. wide. Signed "David Cox." Painted about 1852.

*Nettlefold Bequest.*

Foreground, on left, a pool reflecting clouds, bordered by rushes, etc.; on right, a field, with a woman in white sun bonnet, and child, driving a flock of geese towards a cottage among a belt of trees stretching across picture; in distance, tree-covered hills; cloudy evening sky.

126. MARKET GARDENERS.

On panel, 10 in. high by 15 in. wide. Signed "David Cox." Painted about 1850.

*Nettlefold Bequest.*

Foreground, path through vegetable garden, cabbages, etc., men and women loading cart, on left; in centre, man wheeling barrow; grey morning sky.

127. FLINT CASTLE, NORTH WALES.

On panel, 12 in. high by 16 in. wide. Painted about 1846.

*Nettlefold Bequest.*

The castle, three round towers showing on left, with mast of ship beyond; in front, the sand, with boat under castle wall, and another in centre, with man seated and two others standing; on right, the sea and distant figures; stormy sunset.

128. CROSSING THE SANDS.

On panel, 10 in. high by 12 in. wide. Signed "David Cox, 1848."

*Nettlefold Bequest.*

Foreground, the sands; in centre, woman in red cloak, and white horse, with panniers, and man on brown horse, with woman on pillion holding green umbrella; beyond, on left, covered cart; on right, another cart, and horseman, all hurrying forward; heavy storm coming up from left.

129. BETTWS-Y-COED CHURCH.

On canvas, 10½ in. high by 15 in. wide. Painted about 1849.

*Nettlefold Bequest.*

Bettws-y-Coed, the favourite sketching ground of Cox, is in the County of Carnarvon, at the confluence of the Llugwy and Conway rivers, near the town of Llanrwst. It is a great resort of artists and anglers. The ancient little church contains a monument of Gryffydd, grand-nephew of the last Prince Llewellyn.

Large trees filling left of picture; end of church with belfry on right; in foreground, grass with gravestones, man and woman talking to gravedigger; beyond, trees, with rocky tops of hills, lit with yellow light of setting sun; dark clouds above.

### 130. COTTAGE INTERIOR.

On panel, 11 in. high by 15 in. wide. Painted about 1840.

*Nettlefold Bequest.*

Large open fireplace in centre, with woman knitting by cradle; shelf, with pots and pans over fire, rafters showing at top; on right, woman rolling pastry at table, with child reading under window.

### 131. IN THE HAYFIELD.

On canvas, 30½ in. high by 43 in. wide. Signed "David Cox." Painted about 1855.

*Nettlefold Bequest.*

On the back of this canvas is an unfinished picture of a man driving a flock of sheep, on the right a horseman.

Foreground, on left, rough road, bordered by rails, with man in shirt sleeves, on white horse, leading dark one, talking to man on foot with basket; on right, part of a pool with large rushes; in middle distance, the hayfield, with men loading the carts; dark, stormy sky, full of heavy clouds, filling two-thirds of canvas.

### 132. THE CROSS ROADS.

On panel, 6½ in. high by 10 in. wide. Signed "David Cox, 1850."

*Nettlefold Bequest.*

Foreground, the road, across picture; in centre, woman, with white cloak, and dog; man on horseback pointing out sign-post, on right, to a man and women; man driving cattle, beyond; a very windy day, dark heavy clouds blowing across sky.

### 133. PEAT GATHERERS.

On panel, 7 in. high by 11 in. wide. Signed "David Cox, 1850."

*Nettlefold Bequest.*

Foreground, rough stony way over moor, two women carrying large baskets on back filled with peat, cart drawn by white horse; low hills in background; heavy storm clouds blowing up from left to right.

134. WAITING FOR THE FERRY.

On canvas, 14 in. high by 18 in. wide. Signed "David Cox, 1845."

*Nettlefold Bequest.*

Inscribed on back "Hunsum's Ferry on the Wye." Foreground, on right, the river Wye, with three ducks; on left, the river bank, rushes, docks, etc., with rough stone causeway; also windlass, pole, and rope for drawing up ferry-boat. Man on horse-back, man with basket, and woman with red cloak waiting; behind them red-roofed cottage; in centre, birch and other trees, and to right, a meadow with cattle. Background, the hills with gap on right, showing the course of the river; blue sky with light clouds.

135. DRIVING CATTLE.

On panel, 10½ in. high by 15 in. wide. Signed "David Cox." Painted about 1848.

*Nettlefold Bequest.*

Narrow path winding along the side of the hills, grassy downs with scattered boulders, with trees under which are sheep. Man on white horse, and man walking, driving a flock of cattle from left to right. Foreground, large boulders with foxgloves, etc.; in the distance, mountain tops with dark clouds above.

136. A HEREFORDSHIRE LANE.

On panel, 7½ in. high by 14 in. wide. Signed "David Cox." Painted about 1843.

*Nettlefold Bequest.*

In centre the lane, with trees on each side; man in shirt-sleeves with bundle and rake on shoulder, and cart drawn by two horses in middle distance. Almost identical with No. 155.

137. A HEREFORDSHIRE VILLAGE.

On panel, 6 in. high by 8½ in. wide.

*Nettlefold Bequest.*

Foreground, a brook, on left the church with cottage in front, bank and road descending to water; on right, trees, skirted by railed path.

138. A HEREFORDSHIRE VILLAGE CHURCH.

On panel, 6 in. high by 8½ in. wide.

*Nettlefold Bequest.*

Foreground, partially cut haystacks, with man and ladder, fenced in from field; beyond, on left, the church; on right, trees. This study is used in Cox's book on "Light and Shade."







139. FISHING BOATS AT HASTINGS.

On panel, 6 in. high by 8½ in. wide.

*Nettlefold Bequest.*

Boats on the beach with sails up for drying; men in foreground counting fish into baskets; on the left the sea; man sitting on boat; beyond, another boat being drawn up.

140. WAITING FOR THE FERRY—MORNING.

On canvas, 13½ in. high by 18 in. wide. Signed "David Cox." Painted in 1851.  
*See Illustration.*

*Nettlefold Bequest.*

On the left, the river; on right, a punt tied to wooden post among rushes and dock leaves; on bank above, party of men and women, some on horseback, waiting for the ferry to return from the other side; on far bank, left, a house among trees, man on horseback, and ferry-boat landing a flock of sheep; in distance, meadow lands backed by hills; yellow sky, rising sun.

141. DRIVING SHEEP.

On panel, 9 in. high by 13 in. wide. Signed "David Cox, 1856."

*Nettlefold Bequest.*

Foreground, a pasture with shepherd in white smock, followed by a dog, driving flock of sheep towards right of picture; low hills in the distance; blue sky.

142. THE FARMSTEAD.

On canvas, 9½ in. high by 13½ in. wide. Painted about 1847.

*Nettlefold Bequest.*

Foreground, road leading to farm, woman with water jar on head talking to women and child; the buildings beyond with haystacks in centre; horses and cart, two large trees on right and other trees in background; dark blue sky.

143. RHYL SANDS.

On canvas, 29½ in. high by 53 in. wide. Signed "David Cox, 1854-5."

*Nettlefold Bequest.*

This picture was exhibited at Liverpool and sold by the artist to Mr. Cross for £100. It then passed through several hands, notably Mr. Agnew's, being sold in 1864 for £150. Ultimately it went back to Mr. William Agnew of Manchester, who retained it for many years, but he sold it in 1872 to Mr. Levy of London for £2,300. Later it was acquired by Mr. J. H. Nettlefold.

On left foreground grey-green sea, wind blowing, breaking on sand beach, which curves round to centre in middle distance; on extreme right, some of the houses on the parade; beach covered with figures gaily dressed, and a row of bathing machines beyond; a steamer on the horizon; more than two-thirds of the canvas is the sky, full of dark storm clouds.

144. WINDERMERE.

On panel, 9 in. high by 12 in. wide. Signed "David Cox, 1844."

*Nettlefold Bequest.*

Foreground, rough boulders, bushes, etc., man with basket, and another holding down branch of tree; beyond, belt of trees, with birches in centre, rising to top of picture; middle distance, the lake, with hill at back; light blue sky.

145. WELSH SHEPHERDS.

On panel, 7½ in. high by 10 in. wide. Painted about 1840.

*Nettlefold Bequest.*

Two men driving flock of sheep over moor; hills in background; all very dark in tone.

146. KILGERRAN CASTLE, PEMBROKESHIRE.

On panel, 8½ in. high by 12 in. wide. Signed "David Cox, 1852."

*Nettlefold Bequest.*

Foreground, on left, bank, with several large trees, under which an artist is sketching; in centre and right, river flowing up to foot of high cliff in middle distance, on the end of which stands the castle with two circular towers; on left, high cliff covered with trees; several boats on river; background of distant country; blue sky.

147. CHANGING PASTURE.

On canvas, 18½ in. high by 28½ in. wide. Signed "David Cox, 1847."

*Nettlefold Bequest.*

Foreground, in centre, gateway between the two pastures, with flock of sheep running through towards spectator; on left, ditch, with docks and undergrowth, and the bars from the gate; on right, the old shepherd, with caped cloak, standing by fence, and boy in smock frock, seated on ground, dog lying down; in middle distance, on right, rising ground, with cattle and sheep, and windmill and farmhouse on top; on left, the plain, with woods; heavy rose-hued clouds over horizon, and dark purple-grey sky above.

148. ON THE SANDS.

On panel, 9 in. high by 13½ in. wide.

*Nettlefold Bequest.*

Foreground, the sands, with flock of gulls attracted by dead fish; sea on right; small figures in distance; very dark clouds coming up from right.

149. ON THE THAMES, BATTERSEA.

On panel, 8 in. high by 11 in. wide. Signed "David Cox."

*Nettlefold Bequest.*

The scenery of the Thames afforded many subjects for Cox's pencil, and he worked industriously in sketching from nature in the environs of London,



No. 152.

GOING TO THE HAYFIELD.

DAVID COX.





picking up quaint rustic bits, and drawing picturesque old buildings, then found in every direction, as well as in delineating the more captivating features of rural landscape. Foreground, the river with two men in rowing boat, and a sailing barge; middle distance, the bank, with willow trees, and part of Battersea on right; cloudy sky, stiff wind blowing.

150. THE MISSING LAMB (an unfinished work).

On canvas, 27½ in. high by 37½ in. wide. Painted about 1852.

*Nettlefold Bequest.*

Large rock and scattered boulders, from which project the bare trunks of three trees; at the foot of one a girl pointing down to wounded lamb below.

151. TENDING SHEEP, BETTWS-Y-COED.

On panel, 12 in. high by 17 in. wide. Signed "David Cox, 1849."

*Nettlefold Bequest.*

On left, two large trees, with shepherd seated, with crook and dog, beyond them stone wall and field; on right, rough path and dark bushes, with flock of sheep, woman coming from distance; middle distance, the hills.

152. GOING TO THE HAYFIELD.

On canvas, 11 in. high by 14½ in. wide. Signed "David Cox, 1853." *See Illustration.*

*Nettlefold Bequest.*

Foreground, on left, a fence with wild flowers, dock leaves, etc., in front; in centre, boy in smock leaning against open gate, through which man in shirt sleeves, on dapple grey horse, and woman in red skirt, white jacket, having hay rakes over her shoulder, are passing; on extreme right, part of hedge, with wild roses; beyond, the field, with small figures, cart horses; wind-blown clouds.

153. SHEEP SHEARING.

On panel, 10½ in. high by 15½ in. wide. Signed "David Cox, 1849."

*Nettlefold Bequest.*

Foreground, on left, cloth covered with wool; in centre, three women with black Welsh hats seated on ground shearing sheep, with man holding one down; on right, roofed sheep pen, with man in shirt sleeves holding another sheep by forelegs; two birch trees at back; beyond, the hillside, with sheep under three or four large trees; mountain tops in the background.

154. THE SHRIMPERS.

On canvas, 10 in. high by 15 in. wide. Signed "David Cox, 1853."

*Nettlefold Bequest.*

Foreground, the sand, with sea on right, and low headland in background; in centre, man on horseback, with dog, talking to two women with shrimp

nets over their shoulders; beyond them two horsemen galloping, and shrimpers at work; at the edge of the sea, small boat and sea-gulls, clouds in a blue sky.

155. LANE SCENE, HEREFORDSHIRE.

On canvas, 8 in. high by 11½ in. wide. Painted about 1840.

*Nettlefold Bequest.*

In centre, the lane, with trees on each side, with small path running to gate on left, figures under trees; in front, part of a brook, with wooden bridge in right corner, with cottage and trees beyond; blue sky with light blue clouds. Almost identical with No. 136.

156. PENMAEN BACH.

Water-colour drawing, 22½ in. high by 32½ in. wide. Signed "David Cox," with illegible date. Painted about 1851. Inscribed on the back, in the handwriting of Cox, "No. 1. Penmaen Bach, on the coast between Conway and Bangor. David Cox." Exhibited at the Cox Exhibition, Liverpool Art Club, 1875, as "Mountain Sheep," lent by Sir Josiah Mason.

*Presented by Mr. Martyn Smith.*

In foreground, large boulders and sheep; on right, flat shore, the hills beyond capped with clouds.

157. ASKING THE WAY.

Water-colour drawing, 25 in. high by 33 in. wide. Painted about 1850. Exhibited at the Cox Exhibition, Liverpool Art Club, 1875, lent by Sir Josiah Mason.

*Presented by Mr. George J. Johnson.*

A wild moor, sandy, gorse covered; pool with rushes, in the left foreground; in centre, six large fir trees, under which are two men on horseback, one pointing to a sign-post beyond; very stormy sky, with white clouds low down in left background.

158. COAST SCENE WITH FIGURES.

Water-colour drawing, 6 in. high by 10 in. wide. Painted about 1835.

*Presented by Mr. Henry Buckley.*

This drawing was given by Cox to the late Dr. Ledsam, and by him to Mr. Buckley. Foreground, sand, with group of fishermen, baskets, and two horses; cliffs behind receding to right of picture; other figures and two fishing smacks in distance; dark grey-blue sky.

*(Six drawings by David Cox, forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Council of the Midland Institute, are also exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.)*

## COX (David), Jun.

David Cox, the younger, only child of David Cox, the great landscape artist, was born at Dulwich in 1808. He was a frequent exhibitor of water-colour drawings, and from 1841 to 1846 was a member of the New Society of Water-colour Painters. In 1849 he was elected an Associate of the Old Water-colour Society. He worked much after the manner of his father, whose pupil he was, and was an excellent drawing-master. He first exhibited at the Royal Academy in 1827. He worked principally in water-colours, and, although a good teacher and socially a well-known figure, he never attained to much reputation as an artist. He died at Chester House, Streatham Hill, on December 4th, 1885.

### 159. GREENFIELD HOUSE, HARBORNE, THE RESIDENCE OF DAVID COX.

Water-colour drawing, 1 ft. 1 $\frac{3}{4}$  in. high by 1 ft. 9 in. wide.

*Presented by Mr. H. J. Jennings.*

"The lanes and fields around Harborne were at that time very charming to a lover of the picturesque. Fine trees were to be seen on every side, rural cottages here and there dotted the landscape, country people of the true breed stood at the wicket gates, or strolled along the quiet roads, carrying their marketings, or driving home the cows or porkers that had been picking up a meal by the wayside. There were some pretty 'bits' for the pencil even within a few yards of Cox's dwelling—views of lane and cottage scenery—fine sycamores and briary hedge-rows, with peeps between of rural homes, ruddy in the sunshine, and sending aloft their wreaths of sweet blue smoke to the summer sky. With infinite relish did the artist set to work at these subjects, often depicted, under various effects; and at those which he found a little farther away, in the meadows and cornfields at Metchley, or in the Park at Edgbaston. Then there was the old parish church close at hand, with its tree-shaded graveyard and time-worn stones; and green meadows, with farmsteads adown the slopes and cresting the rising lands farther away; while in the remote distance were the blue hills of Clent, soaring above the pastoral and placid landscape, and lending an additional charm to the view."

## CRESWICK (Thomas), R.A.

Thomas Creswick, landscape painter, was born at Sheffield in 1811. He was sent when very young to Birmingham, where he became a pupil of J. V. Barber.



He went to London in 1828, and immediately began to exhibit at the British Institution and the Royal Academy, to both of which he was henceforward a constant contributor. His early works, which were chiefly Welsh scenes, had a great success. In 1842 he was elected an Associate of the Royal Academy, and nine years later he became an Academician. Some of his later pictures were painted in conjunction with Goodall, Elmore, John Phillip, Frith, and Ansdell, who introduced the figures and cattle. He was an active member of the Etching Club, and also occasionally drew on wood blocks. He died at Bayswater on the 28th December, 1869.

160. A DISTANT VIEW OF BIRMINGHAM.

On panel, 8 in. high by  $11\frac{3}{4}$  in. wide.

*Presented by Mr. J. H. Pearson.*

An early work by the artist.

## DAWSON (Henry).

Henry Dawson, born in Hull, in 1811, was taken to Nottingham, where his parents had previously resided, in the following year. He began life as what is technically named a "twist-hand" in a lace factory. While thus occupied he painted pictures, which he sold for a few shillings each. In 1835 he gave up the lace trade and set up as an artist, his earliest patron being a hairdresser in Nottingham, who possessed a taste for art. In 1844 he removed to Liverpool, where, after a time, he became well known, and received higher prices for his works. In 1849 he went with his family to London, and settled at Croydon, where some of his best pictures were painted. He exhibited most of his largest and finest works at the Royal Academy, notably "Greenwich Hospital," "London, from Greenwich," "The Rainbow," etc. With the exception of six lessons from Pyne, received in 1838, Henry Dawson was entirely a self-taught artist, and his art shows much originality and careful realism. He studied nature for himself, but he seems in later life to have been moved by

Turner's influence to try more brilliant effects than he had before dared. An important exhibition of his pictures was held in the Nottingham Museum in 1878. He died in December, 1878, at Chiswick, where he had for some time resided.

161. ST. PAUL'S FROM THE RIVER THAMES.

On canvas, 3 ft. 3 in. high by 4 ft. 11 in. wide. Painted in 1877.

*Presented by the Trustees of the Public Picture Gallery Fund.*

## DE WINT (Peter).

Peter de Wint, born at Stone, Staffordshire, 21st January, 1784, was the son of a physician of Dutch extraction. He was a pupil of J. R. Smith, crayon painter and engraver, and afterwards a student at the Royal Academy. He was elected an Associate of the Society of Painters in Water-colours in 1810, and a full member in 1812, and for nearly forty years was a contributor to its exhibitions. He married the sister of W. Hilton, R.A. He died at 40 Upper Gower Street, London, 30th June, 1849. He was distinguished as a teacher, and loved to paint direct from nature, and was never so happy as when in the fields. His subjects are principally chosen in the Eastern and Northern counties, and, though often tempted to extend his studies to the Continent, the love of home and home scenery was so strong that, except a visit to Normandy, he never left England. He formed a style of his own; his colouring was good and harmonious, his light and shade broad and simple; but his drawing was defective, and he was deficient in executive handling.

162. BRAY CHURCH ON THE THAMES.

Water-colour drawing, 1 ft. 1 $\frac{1}{4}$  in. high by 1 ft. 8 $\frac{1}{4}$  in. wide.

317. HARVEST SCENE.

Water-colour drawing, 10 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{2}$  in. wide.

*Presented by Mr. J. Palmer Phillips.*

*(Six drawings by Peter de Wint, forming part of the "Graphic Illustrations of Warwickshire," a permanent Loan from the Council of the Midland Institute, are also exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.)*

## DOCHARTY (James), A.R.S.A.

James Docharty was born in the calico-printing district of the Vale of Leven, near Dumbarton, in 1829. He served his apprenticeship as a pattern designer, which profession he pursued in Glasgow until about 1861, when he took seriously to the profession of a landscape painter, for which he had always had a strong predilection. He exhibited at the Glasgow Academy of Fine Arts and at the Royal Academy, and the quality of his work soon brought him into notice, and led to his election as an Associate of the Scottish Academy in 1877. In the spring of 1876, his health failing him, he went to Egypt, and made numerous sketches of the Nile scenery, which, however, he never finished as pictures. A pulmonary complaint, from which he had been suffering, ended fatally in 1878.

### 163. GLEN LUI DEER FOREST, BRAEMAR.

On canvas, 3 ft. 0½ in. high by 4 ft. 8 in. wide. Painted in 1872.

*Presented by Mr. Frederick Elkington.*

## DUNCAN (Edward).

Edward Duncan, water-colour artist, was born in London in 1803. He was articled to Robert Havell, the aquatint engraver, and soon developed a taste for drawing and the use of colour. In 1831 he became a member of the new Society of Painters in Water-Colours, but afterwards withdrew, and in 1849 was elected an Associate of the "Old" Society of Painters in Water-Colours, and a full member in 1850. He died in London in 1882. His drawings comprise a wide range of subjects, treated with much grace and great truthfulness to nature, but his larger and more important works are chiefly coast scenery, with shipping and craft admirably characterized.

### 164. SPITHEAD.

Water-colour drawing, 1 ft. 1¾ in. high by 1 ft. 8¾ in. wide. Painted in 1855.

*Presented by Mr. James R. Holliday.*





No. 165.

THE WOMAN OF SAMARIA

WILLIAM DYCE, R.A.





## DYCE (William), R.A.

William Dyce was born at Aberdeen, where his father was a doctor, in 1806, and educated at Marischal College. Having determined at an early age to adopt the profession of a painter, he entered the Schools of the Royal Scottish Academy at Edinburgh, and afterwards of the Royal Academy in London. These studies were in due course followed up by Continental travel. Young Dyce paid two visits to Rome, where he remained for some time before returning to settle at Edinburgh in 1830. There he followed the practice of a portrait painter, with such success that he was elected an Associate of the Scottish Academy in 1835. Two years later he published a pamphlet on the subject of Art-education which attracted considerable notice, and when the Government Schools of Design were established in this country in 1838, Mr. Dyce was appointed at the head of their administration. He entered into the State competition for the decoration of the New Houses of Parliament, and completed a series of frescoes illustrating the life of King Arthur. He was also commissioned to execute mural paintings for Her Majesty at Osborne and Buckingham Palace. Dyce was a constant exhibitor at the Royal Academy, of which he became an Associate in 1844, and a full member in 1848. He died in 1864. "Dyce," says Mr. Hodgson, R.A., "must be ranked with the Pre-Raphaelites, although his work was probably intended as a protest against their heresies. Although there is no documentary evidence of the fact, it seems evident that he intended to show that minute finish and careful imitation of nature might be obtained without turning all the theories of art topsy-turvy." Dyce was one of the first to recognize the talent of Holman Hunt, to whom he showed much encouragement and kindness. His Pre-Raphaelite landscape "Pegwell Bay," painted in 1858, and "St. John leading the Virgin Mary from the Tomb," are in the National Gallery of British Art.

## 165. THE WOMAN OF SAMARIA.

On panel, 1 ft. 1 $\frac{3}{4}$  in. high by 1 ft. 7 $\frac{3}{4}$  in. wide. Exhibited at the Royal Jubilee Exhibition, Manchester, 1887. Purchased from Sir John Pender's Collection, 1897.  
*See Illustration.*

*Presented by the Trustees of the Public Picture Gallery Fund.*

## EAST (Alfred), A.R.A.

Alfred East, landscape artist, was born December 15th, 1849, at Kettering, Northamptonshire, where he spent the first twenty-five years of his life. He obtained his first lessons in art at the night classes of the Government School of Art, Glasgow, and afterwards at the Ecole des Beaux Arts, in Paris, and in the studio of Mons. Tony Fleury. He was for some time at Barbizon, where, in 1883, he painted his first Academy picture, "A Dewy Morning." In 1889 he spent six months in Japan, and on his return a special exhibition of his works was held in London. He is *hors concours* of the Paris Salon des Beaux Arts, and a member of the Royal Institute of Painters in Water-colours, the Royal Society of Painter-Etchers, the Institute of Painters in Oil-colours, and an honorary member of the Mei-ji Bi-Jutsu Kivai of Japan. He gained a gold medal at the Paris International Exhibition, 1889, and another at Munich in 1891. He was elected an Associate of the Royal Academy in February, 1899.

## 166. HAYLE, FROM LELANT.

On canvas, 3 ft. 6 in. high by 5 ft. 7 $\frac{1}{2}$  in. wide. *See Illustration.*

This picture was painted from Lelant Station, on the St. Erth and St. Ives branch of the Great Western Railway, in the summer of 1891. The town of Hayle is celebrated as being the birthplace of railways, although locomotives were not used. The railway was made to bring the ore from the mines, the full trucks as they came down pulling up the empty ones by cable. The town lies on a tidal river which finds its outlet in St. Ives Bay. The scene is represented under the warm light of the setting sun; the church, houses, workshops, and fishing boats are vividly lighted up by the last slanting rays of a summer sun, the pools of water on the sand reflecting the blue sky. The sun being at the back of the spectator there is scarcely any shadow except that thrown by the sea-gulls.



No. 166.

HAYLE, FROM LELANT.

ALFRED EAST, A.R.A.





## ETTY (William), R.A.

William Etty was the son of a miller and spice-bread maker of York, where he was born March 10th, 1787. He was apprenticed to a printer, but, at the age of nineteen, by the help of his relatives, he was enabled to leave trade and to study art in London. In 1807 he entered as a student at the Royal Academy, and continued to work in the schools during the rest of his life. By his uncle's generosity, who paid one hundred guineas for him, Etty became the pupil for one year of Sir Thomas (then Mr.) Lawrence; but the incessant occupation of Lawrence left him little leisure to assist his pupil. Etty ventured at one time to send six pictures to the Academy Exhibition: all were rejected. This happened year after year at the Academy, and at the British Gallery; but, by discovering his defects, and by great industry in endeavouring to correct them, he at last conquered his evil fortune, and by such works as "The Coral Finders," exhibited in 1820, "Cleopatra," exhibited in the following year, and some others, he gained a high reputation. In 1822 Etty went to Italy, and was fascinated by the power of the great Venetians:—"Venice, the birthplace and cradle of colour, the hope and idol of my professional life!" He studied in the Academy there, and was elected an honorary member of it. He returned to London early in 1824. The first picture he exhibited after his return was "Pandora Crowned by the Seasons," in the Exhibition of 1824, for which he was chosen an Associate of the Royal Academy; and in 1828 he became a Member. In 1849 an exhibition of Etty's works, to the number of 130 pictures, was held at the rooms of the Society of Arts, which greatly increased his reputation, especially as a colourist. Etty died in the same year, 1849, at York, on the 13th November. When he painted the first of his three pictures illustrating the story of *Judith*, in 1828, a few zealous members of the Birmingham Society of Arts were eager for the general body to purchase it, but they were poor, and the arrangement fell through, and the picture was secured by the Scottish Academy.

On canvas, 5 ft. 7½ in. high by 7 ft. 11 in. wide.

*Presented by the Society of Arts.*

As early as 1819 Etty was attracted by the story of Pandora as a subject for his brush. In 1820 he exhibited, at the British Institution, a small picture, highly finished and carefully wrought, called a "Sketch from Hesiod—Pandora formed by Vulcan, and crowned by the Seasons" (17 in. by 22 in.). During his absence in Italy his sketch books were filled, among others, with rough scrawls for the second *Pandora*, which was exhibited in the Royal Academy, 1824, and purchased by Sir Thomas Lawrence, his old master, the President of the Academy. This picture was 48 in. by 57 in. Owing to it he was elected an Associate. The picture in the Birmingham Gallery (5 ft. 7½ in. by 7 ft. 11 in.) is a large unfinished study for the 1824 picture.

Pandora was the Pagan Eve, the first mortal woman according to the poet Hesiod. She was made with clay by Vulcan at the request of Jupiter, who wished to punish the impiety and artifice of Prometheus by giving him a wife. When this woman of clay had been made, and had received life, all the gods vied in making her presents. Venus gave her beauty, Apollo taught her how to sing, Mercury instructed her in eloquence, and Minerva gave her rich and splendid ornaments. From all these valuable gifts from the gods, she was called Pandora. Jupiter gave her a beautiful box which she was ordered to present to the man who married her. But Prometheus, distrusting Jupiter and the gods, since he had stolen fire from the sun to animate his man of clay, refused Pandora; but his brother Epimetheus was not possessed of the same prudence, and married her. When he opened the box, there issued from it a multitude of evils and distempers, which dispersed themselves all over the world, and have since then afflicted the human race. Hope alone remained at the bottom of the box. The above painting represents Pandora before Venus and Cupid, being crowned by the Seasons—

"To deck her brow the fair-tressed Seasons bring  
A Garland breathing all the sweets of Spring."

*Elton's "Hesiod."*

## FEENEY (P. M.).

Peregrine M. Feeney, eldest son of the late Mr. John Frederick Feeney, the founder of the *Birmingham Journal* and *Birmingham Daily Post*, was educated at Edinburgh University. He adopted literature as a profession, and for many years was actively engaged upon the Press, joining at first the staff of the *Scotsman*, and afterwards acting as assistant editor of the *Birmingham Daily Post*. In 1868 he entered Carey's Academy as an art student, and subsequently the Royal Academy Schools. During the last thirty years he has exhibited at the Royal Academy, the

Dudley Gallery, and the Institute, and has nearly always been represented at the exhibitions of the Birmingham Royal Society of Artists, of which body he is an Associate. His subjects have generally been seascapes.

168. LLYN IDWAL. THE CRADLE OF THE MISTS.

On canvas, 4 ft. 5½ in. high by 6 ft. wide. Painted in 1882.

*Presented by Sir John Jaffray, Bart.*

Llyn Idwal, in Nant Ffrancon ("Vale of Beavers"), North Wales, is a small lake deep-set between the rocky heights of Y Garn on the right and Glyder-fawr on the left. The lake is 1,200 feet above sea level. Idwal, so runs the legend, was the son of Owen Gwynedd, Prince of North Wales. He was thrown into the lake by his foster-father. No bird, it was long believed, would fly over the waters of the lake.

## FIELDING (Copley).

Anthony Vandyke Copley Fielding, water-colour artist, was born in 1787. He was the second and most distinguished son of Theodore Nathan Fielding, a portrait painter of considerable local reputation, who lived near Halifax. He studied with his father, and afterwards under John Varley, and first exhibited at the Water-Colour Society, of which body he was elected an Associate in 1810, and a full member in 1813. He was a constant exhibitor with the Society, and, being a very rapid worker, for many years his contributions averaged between forty and fifty. He became Treasurer of the Water-Colour Society in 1817, Secretary in 1818, and in 1831 was elected President, which office he held until his death. In 1824, he was awarded a gold medal at the Paris Salon. He was one of the most fashionable drawing-masters of his day, and his large teaching connection, added to the public appreciation of his art, enabled him to amass a considerable fortune. In his later years he resided at Brighton. He occasionally exhibited oil-paintings at the Royal Academy and British Institution. His favourite subjects were lake and mountain scenery, storms at sea, and views of the Sussex Downs. He died at Worthing on March 3rd, 1855. His three brothers, Theodore, Thales, and Newton, all practised water-colour art with success.



M. Ernest Chesneau, in his *English School of Painting*, says:—"Copley Fielding is, perhaps, the greatest artist, after Turner, for representations of breadth and atmosphere. He is unequalled in certain effects of mist which are splendid in their mysterious expanse."

Mr. Ruskin, in *The Art of England*, speaks of him thus:—"There is a singular character in the colouring of Fielding, as he uses it to express the richness of beautiful vegetation; he makes the springs of it to look pearly, as if they were strewn with jewels. He is, of course, not absolutely right in this; to some extent it is a conventional exaggeration, and yet it has a basis of truth which excuses, if it does not justify, this expression of his pleasure, for no colours can possibly represent vividly enough the charm of radiance which you can see by looking closely at dew-sprinkled leaves and flowers."

#### 169. IN ARUNDEL PARK.

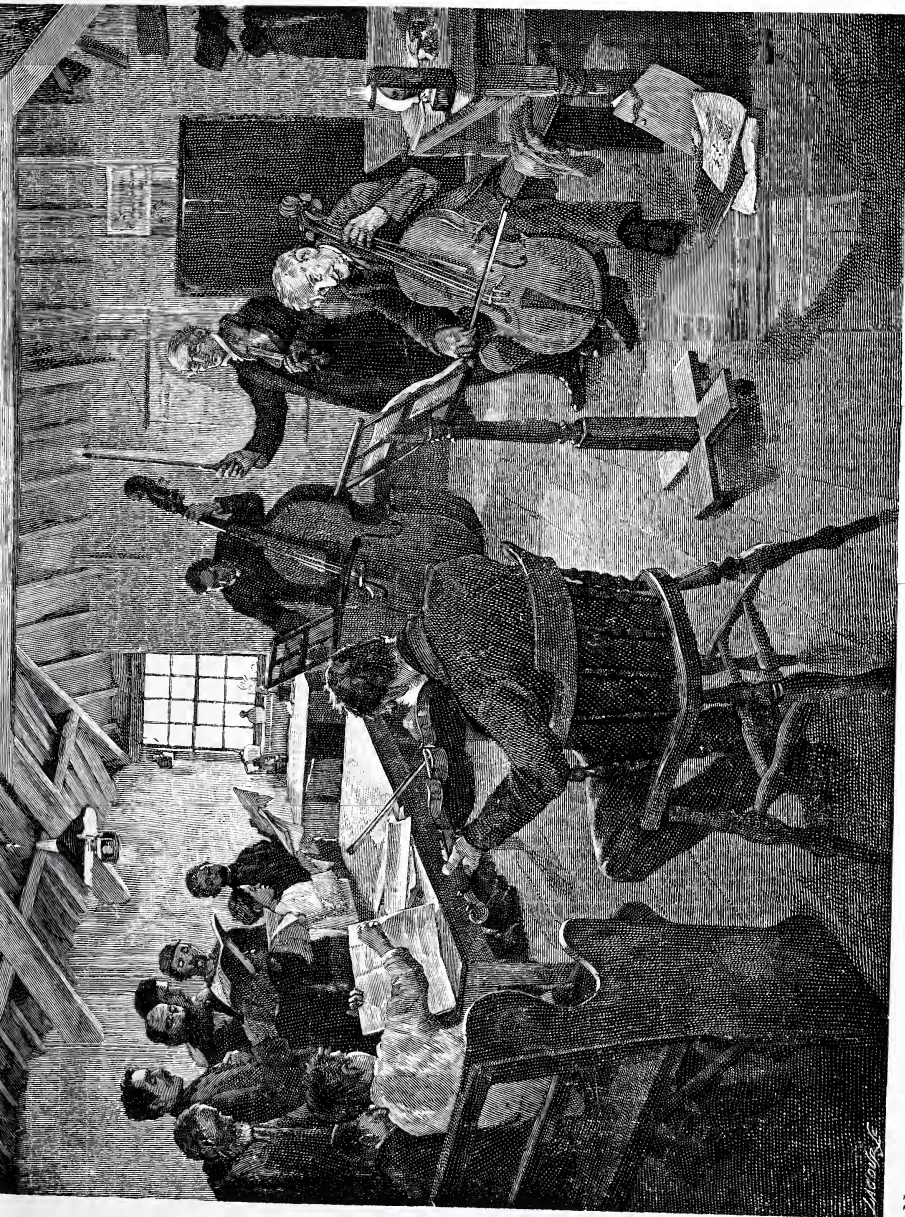
Water-colour drawing, 1 ft. 6 in. high by 2 ft. wide. Painted in 1838.

*Presented by Mrs. Christopher James.*

Arundel Park, in Sussex, contains the ruins of an old Castle dating from the time of Edward the Confessor. The best view is obtained from the brow of a hill at nearly the highest part of the park. The castle rises in the middle distance, oak and beech woods sweep down over the heights to the lake below, and far off the sea fringes the wide landscape. Turner, in his *Rivers of England*, made his beautiful drawing from about this point. The estate belongs to the Duke of Norfolk.

### FORBES (Stanhope A.), A.R.A.

Stanhope A. Forbes was born in Dublin, 1857, his father being then manager of the Great Western Railway in Ireland. He was educated at Dulwich College, and at the Lambeth School of Art, and in 1874 entered the Royal Academy Schools. Later he went to Paris, and worked in the studio of Bonnat, making sketching tours in the country. He paid three visits to Brittany, painting three pictures, which were exhibited at the Royal Academy in 1882, 1883, and 1884. In the latter year he went to Cornwall, and stumbled on the fishing-village of Newlyn,







where he has worked ever since. An artistic colony soon sprang up there, which has already given a name to a school of English painting. The members of this "school" are for the most part realists in spirit, and students of French methods of technique. They believe in "open air" methods of work, and it is the possibility of painting out of doors all the year round that has brought Cornwall into favour with so many of them. The equable grey climate, which allows the study of the model in diffused daylight, is another thing which has recommended it to them. Mr. Walter Langley was the original settler. In 1885 he exhibited "A Fish Sale"; "Off to the Fishing Ground," in 1886; "Their Ever-Shifting Home," in 1887; "The Village Philharmonic," in 1888; "The Health of the Bride," in 1889; "By Order of the Court," in 1890; "Soldiers and Sailors," in 1891; and "Forging the Anchor," in 1892, in which year he was elected an Associate of the Royal Academy. Since then he has painted a number of important pictures, including "The Lighthouse," in 1893, now in the Corporation of Manchester Art Gallery. Among his portraits is one of Alderman G. J. Johnson, painted for the Birmingham General Hospital. He married Miss Elizabeth Armstrong, who is herself a well-known member of the Newlyn group.

170. THE VILLAGE PHILHARMONIC.

On canvas, 4 ft. 3½ in. high by 5 ft. 6½ in. wide. Painted in 1888. Gold Medal, Paris, 1891. *See Illustration.*

## FOSTER (Birket), R.W.S.

Myles Birket Foster was born at North Shields, February 4th, 1825. He was educated at the Quaker Academy in Hitchen, and when quite a child determined to be an artist. When sixteen he was apprenticed to E. Landells, the well-known wood engraver, by whose advice, after he had practised engraving for a short time, he became a draughtsman, and began to paint in water-colours in the fields round London. At the age of twenty-one, on the



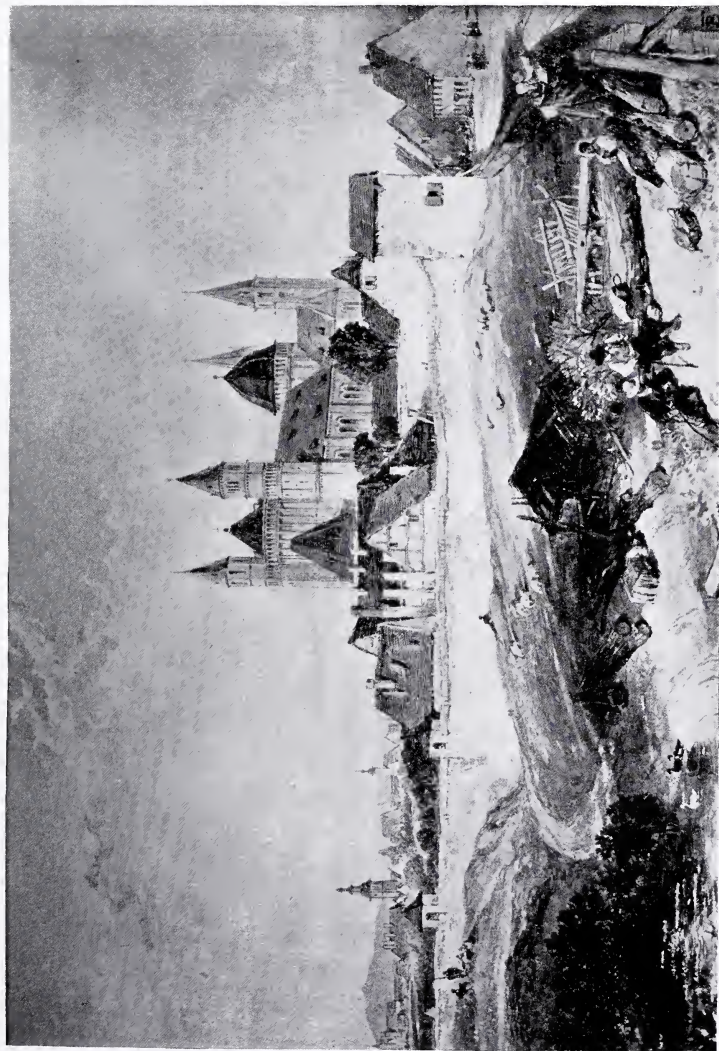
completion of his apprenticeship, he illustrated several children's books, and did much work for the recently-started *Illustrated London News*. He obtained employment as a draughtsman under Mr. Henry Vizetelly, and made illustrations for Longfellow's "Evangeline" and Rogers' "Italy," the latter having an extraordinary success. He continued to supply great numbers of cuts to picturesque and sentimental verse and domestic poems. In some of these tasks he was associated with Sir John Gilbert, and later on found in etching many opportunities for the display of his skill. In one method or another, before he made his mark as a painter, he produced over one thousand woodcuts for book-illustrations. In 1858 he gave up this class of work, and began water-colour painting, the firstfruits of which was the appearance at the Academy, 1859, of a drawing called "A Farm." In 1860 he was elected an Associate of the Royal Water-Colour Society, and a full member in 1862; and from that date was one of the most popular as well as the most indefatigable contributors, his work altogether amounting to about 350 drawings. Between 1869 and 1877 he exhibited fourteen oil-paintings at the Royal Academy. In 1876 he was elected a member of the Royal Academy of Berlin. The greater number of his water-colour drawings were transcripts of the scenery of his favourite county Surrey, varied with sketches made during his frequent visits to the Continent. For nearly thirty years he lived in a charming house, built by himself at Witley, in Surrey. He died, after a very long and painful illness, in March, 1899. He was twice married—the second time to a sister of the late John D. Watson, the artist.

#### 171. WORMS CATHEDRAL.

Water-colour drawing,  $8\frac{3}{4}$  in. high by  $12\frac{3}{4}$  in. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

The Cathedral of Worms, erected in the twelfth century, vies with Mayence and Spire as the representative building of German Romanesque architecture of the period. The city of Worms, on the Rhine, is famous as the place where the imperial diet was held, before which Martin Luther was summoned in 1521, and by which he was proscribed. When warned of



No. 171.

THE CATHEDRAL OF WORMS.

BIRKET FOSTER, R.W.S.



his danger, he said: "If there were as many devils in Worms as there are tiles upon the roof of its houses, I would go on." He acknowledged his writings before the assembled notabilities, and left the town, to all purposes, a conqueror, though he had to remain in seclusion for about a year under the protection of the Duke of Saxony.

## GAINSBOROUGH (Thomas), R.A.

Thomas Gainsborough was born at Sudbury, in Suffolk, in the spring of 1727. After evincing a decided ability for landscape painting by his unaided attempts from nature, he left Sudbury for London when he was fourteen years of age, and became the pupil first of Gravelot, the engraver; then of Francis Hayman, at that time a painter of repute, and, like Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough set up as a portrait and landscape painter, in Hatton Garden, but without success, and after four years' residence in the metropolis, he returned to his native place. When still a youth he married Margaret Burr, a young lady of some fortune, and moved to Ipswich in 1746. One of his first pictures which attracted notice was a view of Landguard Fort, of which there is a print by Major; the picture has perished. Acting upon the advice of his friend and patron, Philip Thicknesse, he settled, in 1760, in Bath, as a more suitable field for the exercise of his abilities. There he was busily engaged with portraiture, which subsequently occupied the greater part of his time. In 1774 he went to London, and rented a portion of Schomberg House, Pall Mall; from this period his reputation was such that he was considered at the same time the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape, painting. In 1779 he was at the very height of his fame; all the eminent men of the day sat to him, and he was the favourite painter of the King and Royal Family. He was one of the original members of the Royal Academy, and sent pictures to its exhibitions from the first one in 1769, but ceased to contribute after 1783. He exhibited altogether ninety-six works at the Academy. He died in London, August 2nd, 1788, and was buried in Kew



Churchyard. Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject. Gainsborough will always occupy one of the highest places in the English school, whether as a portrait or landscape painter.

172. SIR CHARLES HOLTE, OF ASTON HALL.

On canvas, oval, 2 ft. 5½ in. high by 2 ft. wide. *See Illustration.*

*Presented by Mr. Charles Holte Bracebridge.*

Sir Charles Holte, sixth Baronet, of Aston Hall, near Birmingham, was born November 24th, 1721. He married, in 1775, Anne, daughter of Pudsey Jesson, Esq., of Langley, Warwickshire (for her portrait by Romney, see No. 282). He succeeded his brother, Sir Lister Holte, in 1770. In 1774 he was returned to Parliament as one of the members for Warwickshire. Throughout his life he resided at Erdington Hall, never occupying Aston Hall, which had been bequeathed to his brother's widow for life. He died at his London residence, 6 Portman Square, on March 12th, 1782, and was buried at Aston.

## GEETS (Willem).

This well-known Belgian artist, who studied under Baron Leys, was at one time professor of historical painting in the Malines Academy of Arts. Several of his historical works have been enlarged and reproduced in tapestry at the Royal Factory at Malines. He gained the Gold Medal at Ghent, and has received the Cross of the Order of Leopold of Belgium.

173. A MARTYR OF THE SIXTEENTH CENTURY: JOHANNA DE SANTHOVE, A LUTHERAN, LED OUT TO BE BURIED ALIVE.

On canvas, 5 ft. 11 in. high by 8 ft. 6 in. wide. Painted in 1883. Exhibited R.A. 1884.

*Presented by the Right Hon. William Kenrick, P.C.*

Philip II. of Spain established the Inquisition in the Netherlands, in 1566, but the Hollanders, having zealously embraced the reformed doctrine, revolted against it. He sent Fernando Alvarez, Duke of Alva, to quell this rebellion in 1567. He governed the country with the utmost severity, and treacherously executed the Counts Egmont and Horn, who had endeavoured to moderate the tyranny of his rule. He was recalled in 1573, after having put to death about 18,000 people in the course of six years. The year before he left the Low Countries, William, Prince of Orange, began the famous revolt which ended in the declaration of the Independence of the Netherlands.



No. 172.

SIR CHARLES HOLTE.

THOMAS GAINSBOROUGH, R.A.



It is recorded in the old registry of the Cathedral, at Ghent, in Flanders, that during the time the Inquisition was at its height, two men (Lamp and Motton) were executed at Ypres, and also that Jeanette de Santhove was buried alive in 1566, at Malines. From this entry Professor Geets painted this picture.

Santhove is a small village about twelve miles from Antwerp.

## GEOFFROY (Jean).

Jean Geoffroy, a well-known French artist, was born at Marennès on March 1st, 1853, and studied under Levasseur. He first exhibited in the Salon in 1874. In 1881 he received an Honourable Mention for his picture "La Petite Classe," which is exhibited here under the title of "The Infant School." In 1883 his "Les Infortunés" received the first medal of the third class at the Salon, and was bought by the State for the Luxembourg. Most of his pictures have been made popular by engravings. He has also worked in water-colours and as an illustrator.

### 174. THE INFANT SCHOOL ("LA PETITE CLASSE").

On canvas, 2 ft. 11 in. high by 4 ft. 2½ in. wide. Painted in 1881. Exhibited Paris Salon, 1881.

*Presented by Sir John C. Holder, Bart.*

## GILBERT (Sir John), R.A.

Sir John Gilbert, R.A., President of the Royal Society of Painters in Water-colours, was born in 1817. He received but little instruction in art, being only indebted to George Lance for a few lessons in colour. In 1836 he exhibited his first picture at the Royal Academy, and from that date until his death he exhibited many well-known pictures. For many years his name was very familiar as an illustrator of books, pictorial newspapers, and other weekly publications. Many of the best known of the English Classics were illustrated by him, including Shakespeare. He was elected an A.R.A. in 1872, an R.A. in 1876, and President of the R.W.S. in 1871. Shortly afterwards he received the honour of Knighthood. He was a Chevalier of the Legion of



Honour. He died on October 5th, 1897. In 1893 he presented twenty-two pictures to the Birmingham Art Gallery, as a mark of his appreciation of the efforts made by the Corporation for the encouragement of Art.

175. THE TAMING OF THE SHREW.

On canvas, 1 ft. 11½ in. high by 2 ft. 11 in. wide. Painted in 1859-61.

*Presented by Mr. R. L. Chance.*

Petruchio, a gentleman of Verona, undertakes to tame the haughty Katharine, daughter of Baptista, of Padua. Although very beautiful, she is a shrew. He marries her, himself dressed in rags, and after bringing her home, gradually brings her to submission by feigning a most ungovernable temper. The picture illustrates the scene that takes place on his first arrival home with his bride.

*Petruchio.* Where be these knaves? what, no man at the door,  
To hold my stirrup, nor to take my horse?  
Where is Nathaniel, Gregory, Philip?

*All Servants.* Here, here, sir! here, sir!

*Petruchio.* Here, sir! here, sir! here, sir! here, sir!  
You loggerheaded and unpolish'd grooms!  
What, no attendance? no regard! no duty?  
Where is the foolish knave I sent before?

*Grumio.* Here, sir! as foolish as I was before.

*Petruchio.* Go, rascals, go, and fetch my supper in.

*Shakespeare, Taming of the Shrew, Act IV., Scene I.*

*The following collection of Ten Pictures, with Twelve others in the Council House and elsewhere, were presented by the Artist to the City of Birmingham, in April, 1893, as a mark of his appreciation of the efforts made by the Corporation for the advancement and encouragement of Art.*

176. THE RETURN OF THE VICTORS.

On canvas, 4 ft. 6 in. high by 9 ft. wide. Painted in 1878-9. Exhibited R.A., 1879.

*Presented by the Artist.*

177. THE MURDER OF THOMAS À BECKET.

On canvas, 3 ft. 3½ in. high by 4 ft. 1½ in. wide. Exhibited R.A., 1883.

*Presented by the Artist.*

Thomas à Becket, born 1118, was Chancellor to Henry II. in 1155, and was elected Archbishop of Canterbury in 1162. Two years later he quarrelled with the king, was condemned for mal-administration while Chancellor, and fled to France. He was formally reconciled to Henry in 1170 at Fretville, and returned to Canterbury. He excommunicated certain bishops, which caused the king to speak the well-known hasty words against him.

Four of Henry's knights, Hugh de Morville, Reginald Fitzurse, William de Tracy, and Richard Brito, acting on these words, crossed to England, and murdered the Archbishop in his Church, December 29th, 1170. He was canonized in 1173 by Pope Alexander III. The impression that his martyrdom made on the popular mind was very deep, and for three centuries after his death, his shrine was the favourite place of pilgrimage for Englishmen.

178. THE BAGGAGE WAGGON.

On canvas, 2 ft. high by 2 ft. 5 in. wide. Painted in 1884. Exhibited R.S.B.A., 1884.

*Presented by the Artist.*

179. FRENCH CUIRASSIERS OF THE GUARD.

On canvas, 1 ft. 5½ in. high by 1 ft. 11½ in. wide.

*Presented by the Artist.*

180. THE INFANTA: SOUVENIR OF VELASQUEZ.

Water-colour drawing, 2 ft. 11 in. high by 1 ft. 11½ in. wide. Painted in 1887.  
Exhibited R.W.S., 1888.

*Presented by the Artist.*

181. BRINGING UP THE GUNS.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 11 in. wide. Exhibited R.W.S.

*Presented by the Artist.*

182. THE PHANTOM HORSEMEN.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 11 in. wide.

*Presented by the Artist.*

183. DUNCAN'S HORSES.

Water-colour drawing, 1 ft. 2¾ in. high by 2 ft. 11½ in. wide. Painted in 1891.  
Exhibited R.W.S., 1891.

*Presented by the Artist.*

One of the prodigies said to have taken place after the murder of Duncan by Macbeth.

“ Ross.—And Duncan's horses—a thing most strange and certain,  
Beauteous and swift, the minions of their race,  
Turned wild in nature, broke their stalls, flung out,  
Contending 'gainst obedience, as they'd make  
War with mankind.

Old Man.—'Tis said they eat each other.

Ross.—They did so, to the amazement of mine eyes

That looked upon't.                      Shakespeare, *Macbeth*, Act II., Scene IV.

These prodigies attending the murder of the king are thus described by Holinshed:—“Horses in Lothian, being of singular beauty and swiftness, did eat their own flesh, and would in no wise taste any other meat. There was a spar-hawk also strangled by an owl. Neither was it any less wonder that the sun as before is said, was continually covered with clouds for six months' space.”

184. CARDINAL WOLSEY, CHANCELLOR OF ENGLAND, ON  
HIS PROGRESS TO WESTMINSTER HALL.

Water-colour drawing, 1 ft. 2 in. high by 1 ft. 8½ in. wide. Painted in 1887.  
Exhibited R.W.S., 1888. *See Illustration.*

*Presented by the Artist.*

The first study for the large picture in the City of London Art Gallery.

"I have touched the highest point of all my greatness."—*Shakespeare.*

'He would issue out to them, appareled all in red in the habit of a cardinal, with a tippet of sables about his neck, holding in his hand a very fair orange, whereof the meat or substance was taken out and filled up again with the part of a sponge, wherein was vinegar or other confections against the pestilent airs, the which he commonly smelt unto passing among the press, or else when he was pestered by many suitors. . . . Then his gentlemen ushers cried and said, 'On my lords and masters, on before, make way for my Lord's Grace.'" *Cavendish's Life of Wolsey.*

185. AFTER THE RAID: SKETCH.

Water-colour drawing, 10½ in. high by 1 ft. 5½ in. wide. Exhibited R.W.S., 1888.

*Presented by the Artist.*

First design for the large water-colour drawing, "After the Battle."

## GLOVER (John).

John Glover, the son of a small farmer, was born at Houghton-on-the-Hill, in Leicestershire, February 18th, 1767. He received a plain education, and as an artist was self-taught. In 1786 he was elected master of the Free School at Appleby, where he practised painting and cultivated music with success. In 1794 he settled in Lichfield as a teacher of drawing. Until that time he had worked only in water-colours, but he now began the practice of oil. He was one of the promoters of the Water-Colour Society, contributing to its first exhibition in 1805, and was elected President in 1815. At that time he was living in London. In that year he visited Paris, and afterwards Switzerland and Italy, and received a gold medal from Louis XVIII. for a large picture which he painted in Paris. In 1818 he left the Water-Colour Society, and became a candidate for the Royal Academy, but failed. In 1824 he was one of the founders and a member of the Society of





No. 184.

CARDINAL WOLSEY ON HIS WAY TO WESTMINSTER.

SIR JOHN GILBERT, R.A.





British Artists, and exhibited there until 1830. In 1831 he emigrated to Australia, to the Swan River Settlement, where he set vigorously to work upon transcripts of scenery new both to him and to art. He died at Launceston, Tasmania, December 9th, 1849, aged 82.

186. LANDSCAPE, WITH TREES AND CATTLE.

Water-colour drawing,  $11\frac{3}{4}$  in. high by 1 ft.  $4\frac{1}{4}$  in. wide.

## GOODWIN (Albert), R.W.S.

Mr. Albert Goodwin is well-known as an accomplished and imaginative water-colour painter, whose pictures have received high praise from John Ruskin and other critics. He was elected an Associate of the Royal Water-Colour Society in 1871, and a Member in 1881. Since 1860 he has been a constant exhibitor at the Royal Academy and other Galleries. An exhibition of his drawings was held in London in 1886.

187. THE GRAVE OF THE COASTER.

Water-colour drawing, 1 ft.  $1\frac{1}{2}$  in. high by 1 ft.  $7\frac{1}{2}$  in. wide.

## GORDON, (Sir John Watson), R.A.

Sir John Watson Gordon, R.A., P.R.S.A., the son of Captain Watson, R.N., was born at Edinburgh in 1790. He was intended for the Engineers, but for a time was placed at the Trustees' Academy, Edinburgh, under John Graham, to improve himself in painting, which art he subsequently adopted as a profession; and later on he had access to the studios of Sir Henry Raeburn and his uncle, George Watson, first President of the Royal Scottish Academy. In 1826 he became a Member of the Royal Scottish Academy, then recently founded, and took the name of Gordon, as there were so many painters of the name of Watson in Edinburgh at that time. In 1827 he exhibited at the Royal Academy, London, was elected an Associate of that body in 1841, and full Member in 1850, and the same year succeeded to the Presidency of the

Scottish Academy, was appointed Limner to the Queen for Scotland, and knighted. He died rather suddenly on June 1st, 1864.

His portraits are remarkable for simple and decided treatment and truthfulness of character, particularly in the delineation of men distinguished for intellect or shrewdness.

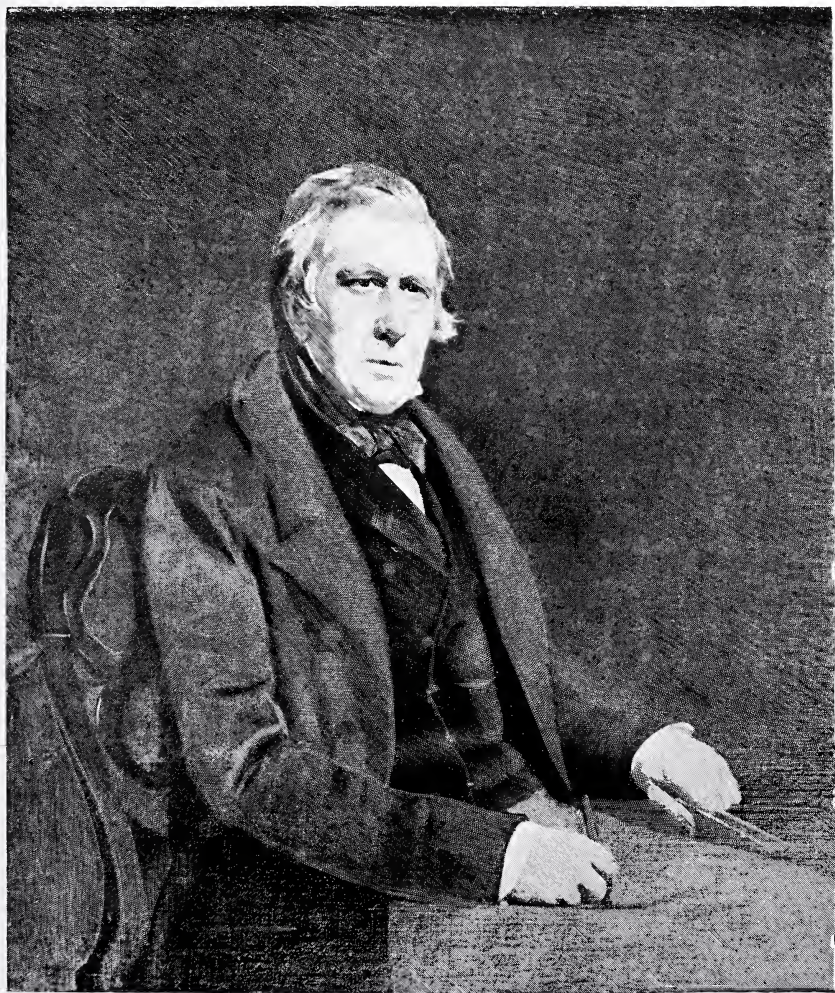
188. DAVID COX.

On canvas, 4 ft. 1 in. high by 3 ft. 3½ in. wide. Exhibited R.A. 1856. *See Illustration.*  
*Permanent Loan from the Council of the Midland Institute.*

This well-known portrait of the artist was painted by Sir John Watson Gordon in 1855.

Regarding the painting of this portrait, Mr. William Hall wrote—"On the next morning after their arrival, Cox and his companions visited Sir John Gordon at his rooms in George Street. He received them very cordially, shaking Cox warmly by the hand, and saying, in a broad Scottish accent, 'Welcome to Scotland, Maister Corks!' Everything was ready for the first sitting; the rostrum, with a chair (once the property of David Wilkie) fixed upon it, was placed in position; close beside it stood the easel with a virgin canvas waiting for the first strokes of the pencil, and soon the work was commenced. Although a good deal broken in constitution, Cox carried in his complexion much ruddy, healthy colour, and looked a splendid subject for a portrait—in fact, Sir John said he had not had a finer subject since he painted Sir Walter Scott, whom Cox, at that time, much resembled. The writer watched the progress of this portrait with great interest. It was executed in a very easy, straightforward manner. The various tints were laid on the canvas side by side, without being blended, very much like mosaic; and it began to be a likeness, striking and unmistakable, almost from the first touch. It was a great pleasure to observe the portrait growing, as it were, stroke by stroke, into a second David Cox, so close a resemblance it bore to the original, who was sitting beside it. With regard to the manner of painting, the writer remarked to the artist, 'You do not appear to use a *softener* to blend your tints, Sir John.' 'No,' said he; 'if you wish to make flesh look like leather, use a softener!' The picture progressed with unerring precision; each sitting carried on the work with satisfaction to all. On one occasion poor Cox was very weary, and seemed to be dropping off into a doze, when the painter, in his broad Scottish accent, exclaimed, 'Wake up, noo, Maister Corks! I am going to do your expression.' Poor Cox, just on the borders of sleep, could not comprehend what was said to him, and, turning to his son, asked, 'What does he say, David?' In five sittings, on as many consecutive days, all that was necessary to be done from the life was accomplished. The likeness was a great success."

Ruskin, in his "Academy Notes" for 1856, said of it:—"A very noble portrait, and in the unassuming but powerful features, thoroughly characteristic. I am heartily glad to see this work of honour to a good painter so well accomplished."



No. 188.

DAVID COX.

SIR JOHN WATSON GORDON, R.A., P.R.S.A.





On the back, written by Sir Watson Gordon, is the following:—"Portrait of Mr. David Cox, painted by subscription, and presented to him by a number of friends and admirers of his professional eminence and private worth. To be ultimately placed in some public building in Birmingham, his native town."—*John Watson Gordon.*

For memoir of David Cox, see page 43.

#### 189. ARTHUR RYLAND.

On canvas, 4 ft. 5 in. high by 3 ft. 6 in. wide.

*Permanent Loan from the Council of the Midland Institute.*

Arthur Ryland belonged to an old Birmingham family, which for many generations had held an honourable position in the town. As staunch Non-conformists they had been prominent in defence of the principles of civil and religious liberty. Arthur Ryland, born in 1807, was the youngest child but one of Mr. John Ryland, Low Bailiff of Birmingham in 1824. He chose the law as a profession, and was articled to Mr. William Palmer. In 1851 he entered into partnership with the late Sir Thomas Martineau. He was appointed Clerk to the Justices in 1838, and was Commissioner of Bankruptcy, and also Clerk to the Guardians of the Assay Office. In 1852 he published a book, *The Assay of Gold and Silver Wares*. His public life began when he was very young. He was an ardent Law Reformer, and much interested in Legal Education. As a politician he was a consistent Liberal. He joined the Town Council in 1854, and in 1860 was elected Mayor, and had heavy work to do in connection with the Improvement Bill. He was a strenuous supporter of the Free Library movement in Birmingham, and he founded the Birmingham and Midland Institute, and was constant in its services up to the time of his death in March, 1877.

### GRAHAM-GILBERT (John), R.S.A.

John Graham-Gilbert, a Scottish portrait painter, son of a West India merchant named Graham, was born at Glasgow, in 1794. When about twenty-four he went to London, and entered the Royal Academy Schools. In 1821 he gained the Gold Medal for painting, and went to Italy for two years to study the Old Masters, particularly the Venetians. In 1827 he moved to Edinburgh, and in 1830 was elected a Member of the Royal Scottish Academy. Soon after this he married and settled in Glasgow, adding his wife's name, Gilbert, to his own. He was an occasional exhibitor at the Royal Academy. He died at Yorkhill, near Glasgow, in 1866. He executed many fancy studies of young girls, especially Italian, and other subjects, besides many portraits; his drawing was good and natural, and his

colouring rich in tone, his portraits especially recalling the Venetian richness of painting. There is a portrait of Sir Walter Scott by him in the National Portrait Gallery, and others in the National Gallery of Scotland. The collection of pictures which he made was bequeathed by his widow, in 1877, to the City of Glasgow, and forms a valuable feature of the Corporation Art Gallery.

190. WILLIAM MURDOCK.

On canvas, 4 ft. 5 in. high by 3 ft. 6 in. wide.

*Presented by Mr. W. Murdock.*

William Murdock, inventor, was born near the village of Auchinleck, in Ayrshire, 1754. His father was a miller, and Murdock was brought up to this occupation until he was 23, when he entered the employment of Messrs. Boulton and Watt at the Soho Works. Shortly afterwards he was sent to Cornwall to superintend the fitting of Watt's engines. He carried a series of experiments in the distillation of coal gas so far that in 1792 he was able to use his new invention for lighting his cottage and offices. On his return to Birmingham he became a partner in the firm, and made such progress in the discovery of practical methods for making, storing, and purifying the new illuminant that in 1812 the whole of the exterior of the factory was lighted in celebration of the Peace of Amiens. He also made important improvements in the steam engine, besides introducing the double D slide-valve. He retired from business in 1833, and died in 1839.

## HALL (William).

William Hall was born in Bristol Street, Birmingham, on November 18th, 1812. He was apprenticed to his father, who was a worker in fancy tortoiseshell. He disliked the trade so much that after completing his apprenticeship he gave it up and went to London to study art. After a year's residence in London, where he copied pictures in the National Gallery, he returned to Birmingham, and began to employ himself as an artist. He exhibited regularly here, and occasionally in London. He was elected a member of the Royal Birmingham Society of Artists in 1852, and for many years acted as its curator. He was also honorary curator to the Corporation Art Gallery. He was an enthusiastic admirer of the genius of his life-long friend, David Cox, whose biography he only completed a few weeks before his death, on April 24th, 1880.

191. A PEEP OUT OF CHURCH: BETTWS-Y-COED.

On canvas, 1 ft.  $7\frac{1}{2}$  in. high by 1 ft.  $1\frac{1}{2}$  in. wide.

*Presented by Mr. W. E. Everitt.*

HARDING (J. D.)

*(Three drawings by James D. Harding (1798-1863), forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Council of the Midland Institute, are also exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.)*

HARRIS (Henry).

Henry Harris, the son of a manufacturer, was born in Colmore Row, Birmingham, in 1805, and died in 1865. He studied art under an artist named Rider, of Leamington. His early works attracted the attention of the Duchess of St. Albans. By a rich bachelor, of the name of Wilton, he was induced to visit and study in London, and exhibited at the Royal Academy, where his works were well hung and favourably criticised. An admirer of Gainsborough, Collins, Constable, and Cox, he devoted himself almost entirely to the painting of landscapes. He was secretary of the Birmingham Society of Artists from 1852 to 1859, and was one of the artists who helped to found the Society.

192. THE BURNING OF YORK MINSTER.

On canvas, 5 ft. high by 4 ft.  $0\frac{1}{2}$  in. wide.

*Permanent Loan from the Council of the Midland Institute.*

York Minster, dedicated to St. Peter, has, since its foundation about 625, five times been destroyed by fire. It was set on fire by Jonathan Martin, a lunatic, on 2nd February 1829, when the roof of the choir and its internal fittings were destroyed. The damage, estimated at £60,000, was repaired in 1832 under Sir Robert Smirke. An accidental fire broke out, and in one hour reduced the belfry to a shell, destroyed the roof of the nave, and much damaged the edifice, 20th May, 1840. This was restored by Sidney Smirke, at a cost of £423,000, in 1841. Martin was a brother of John Martin, the well-known painter.



193. DISTANT VIEW OF BIRMINGHAM.

Water-colour drawing, 8½ in. high by 11 in. wide.

*Presented by Mr. Allen Edwards.*

Sketched from Camp Hill, October 1st, 1835.

## HEMY (C. Napier), A.R.A.

C. Napier Hemy, the son of a well-known musician in the north of England, was born in Newcastle-on-Tyne, May 24th, 1841. In 1850 his family migrated to Australia, and it was on the voyage that the love of the sea became part of the nature of the future painter. Returning to Newcastle in 1852, he attended the local School of Art under W. Bell Scott. He was destined for the priesthood, but his love of the sea was so great that he apprenticed himself to a collier-brig. The life was very rough, and his father got his indentures cancelled. At the age of seventeen he again sailed before the mast to the Mediterranean, but illness put an end to the voyage. He then entered the Dominican Monastery at Newcastle, from whence he was sent to France to a branch at Lyons, but he left at the age of twenty-one, and became a painter. He came under the influence of the Pre-Raphaelites, and for three years followed their tenets strictly, painting coast scenery, chiefly at Clovelly, direct from nature. He went to Antwerp in 1867, and studied under Henri Leys, returning to England upon the death of his master about three years later. While under Leys he determined to paint sacred subjects, but on returning to London in 1870 he began to paint the sea again. He lived in London until 1881, and made his first hit with his picture "Saved" in the Grosvenor Gallery, 1880. In 1883 he went to Falmouth, where he has since resided, and much of his painting is done on board his yacht. Since then he has painted many well-known marine pictures, and has made a number of illustrations for books. He was elected an A.R.A. in 1898.

194. HOMEWARD.

On canvas, 3 ft. high by 4 ft. 6 in. wide. Painted in 1885, and exhibited Grosvenor Gallery in that year.

## HENSHAW (F. H.).

Frederick Henry Henshaw was born on the 11th of December, 1807, in Edmund Street, Birmingham, where his father then lived in a house on the site now occupied by the University. He was educated first at the branch school of King Edward's foundation, in Shutt Lane, and at the age of thirteen was removed to the Grammar School in New Street. His earliest lessons in drawing were derived from the use of copies made by two of his brothers in the drawing classes conducted by Samuel Lines, and used by him at home. Some regular instruction was received from Mr. Downes, the teacher of drawing at Shutt Lane, and later he passed under the care of J. V. Barber, who taught drawing at the Grammar School. Mr. Barber, struck by the capacity of his pupil, desired to give him a thorough training as an artist, and consequently Henshaw, at the age of fourteen, was articled to him; his companions, some of them also articled, including T. Creswick, landscape painter, afterwards an Academician; J. J. Hill, figure painter; H. Room, portrait painter; and J. T. Willmore and R. Brandard, who became famous as engravers of Turner's works. In 1826 he went to London, and studied, as far as they were accessible, the works of the chief masters of English landscape, especially those of Turner, which impressed him with a life-long feeling of admiration and emulation. In the same year he exhibited his first picture at the rooms of the Birmingham Society of Artists. In 1828, on completing his articles, he began to exhibit in London, and for several years was a contributor to the exhibitions of the Royal Academy and the Society of British Artists. His works attracted much attention, commanded a ready sale, and obtained for him the friendship of many collectors and amateurs of high social and artistic position, by whom, as also by artists of note, he was pressed to make London his permanent residence. He had, however, too strong an affection for his native town to be tempted away from it. Like his friend, David Cox, he felt that Birmingham was his home, and therefore, in 1833, he fixed himself here. The house which he first chose as his permanent

residence—The Cottage, Green Lanes, Small Heath—he occupied until the time of his death.

In 1837 he visited the Continent, remaining there until 1840, sketching in France, Switzerland, and Italy. In 1841, after spending some time in London, he returned to Birmingham, and from then, excepting for the purpose of his annual sketching tours, he never left the town. These journeys began usually in June, extended until the chillness of autumn prevented out-door sketching, and were continued until advanced age rendered it unwise to incur the fatigue and risk of sitting for many hours in the open air. They covered a wide range within boundaries of the United Kingdom—in Scotland, Wales, and Ireland, the Yorkshire dales, the South and West of England, and the Midland Counties, particularly Cannock Chase, Church Stretton, and above all Packington Park, and the remains of the ancient Forest of Arden. In these districts, representative of all varieties of British scenery, Mr. Henshaw worked for several months each year, invariably painting in the open air, on the true principles of landscape art: scrupulous fidelity to nature and close attention to detail as well as to breadth of effect. The studies made under such conditions—finished pictures, indeed, rather than studies—were carefully preserved by the painter, and for many years adorned the ample walls of his painting room. It was only towards the latter half of his career that he could be induced to part with any of them, or even to exhibit them. The first study shown to the public was the magnificent “Packington Oak,” shown at the Society of Artists’ Exhibition in 1869, and now in this Gallery (No. 196). In all varieties of mountain, river, and woodland scenery he will be recognised as a master, but it will be felt that his great strength lies in the painting of English woodland: in the faithful portraiture, so to speak, of individual monarchs of the forest, as in rendering the poetic beauties of sylvan glades in their various aspects, now of solemn shade, and now of brilliant yet chequered light.

In 1886 a Special Loan Exhibition of nearly 200 works by Mr. Henshaw was held in the Corporation Art Gallery. He died October 12th, 1891.

195. A FOREST GLADE.

On canvas, 3 ft. 1 in. high by 3 ft. 9 in. wide.

*Presented by the daughters of Mr. Timothy Kenrick.*

196. AN OLD OAK, FOREST OF ARDEN.

On canvas, 3 ft. 7½ in. high by 2 ft. 9½ in. wide. Painted in 1850.

*Presented by Mr. George Dixon, M.P.*

The Forest of Arden is a tract about 17 miles long and 12 miles broad, extending northward from the river Avon to the vicinity of Birmingham. This was anciently a forest, and originally but part of a still greater forest, between the Severn and the Trent held by the British Cornavii. It was probably the type of Shakespeare's "Forest of Arden." The name signifies "The High Wood," and much of the tract designated by it is now called the Woodland.

197. THE APENNINES FROM TIVOLI, ITALY.

On canvas, 2 ft. 6 in. high by 2 ft. 0½ in. wide. Painted in 1847.

*Presented by Mr. J. Padmore.*

198. WORCESTERSHIRE SCENERY.

On canvas, 3 ft. 6 in. high by 4 ft. 11 in. wide. Painted in 1843.

*Presented by Mr. J. H. Chance.*

## HOLL (Frank), R.A.

Frank Holl, R.A., son of the eminent engraver, Francis Holl, A.R.A., was born in London, July 4th, 1845. He was educated at University College School, Gower Street. When fifteen he entered the Academy Schools, subsequently taking medals and scholarships, and in 1864 first exhibited at the Academy Exhibition. In 1868 he gained a two years' travelling studentship for painting. From that time he painted many well-known pictures, the subjects being mainly of a pathetic and homely kind. He was elected an Associate of the Academy in 1878, and a full R.A. in 1884. In 1878 he exhibited the portrait of Mr. George Gibson Richardson, which, with the exception of his own portrait, was the first Holl ever painted, and its success led to his afterwards adopting portrait painting as his profession. In the following year his portrait of Samuel Cousins, the engraver, was still more successful, and from that date he was never without more commissions of this nature than he



could carry out, so that his last years were almost entirely devoted to portrait painting, in which he reached the highest distinction. In 1888 he paid a flying visit to Madrid, but the fatigue thus caused, added to the strain of finishing his portraits for the Academy, brought on an attack which proved fatal. He died on July 31st in that year, in the midst of a brilliant career.

199. THE RIGHT HON. JOHN BRIGHT, M.P.

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide. Painted in 1882. *See Illustration.*

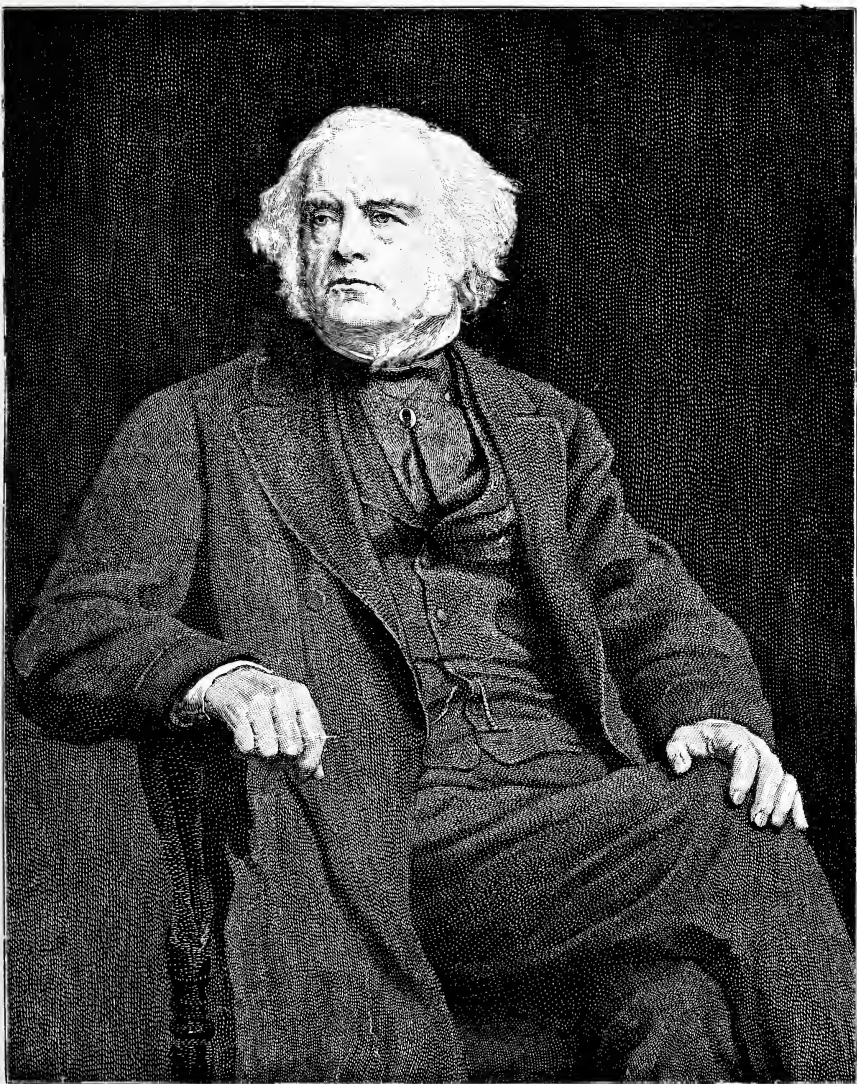
*Permanent Loan from the Birmingham Liberal Association.*

The Right Honourable John Bright, M.P., son of Mr. Jacob Bright, of Greenbank, near Rochdale, was born on November 16th, 1811. He entered his father's business, and became a member of the firm of John Bright and Brothers, cotton spinners and manufacturers, of Rochdale. At a comparatively early age he began to give addresses on social and politico-economical subjects. He first distinguished himself in political life by becoming in 1839 one of the earliest members of the Anti-Corn Law League. In 1845 he stood as a candidate for Durham, but was defeated; but his opponent, Lord Dungannon, was unseated on petition, and John Bright was returned. He continued to sit for Durham until 1847, when he was returned for Manchester. During this period his activity in the House and on the platform was continuous. He co-operated with Mr. Cobden in favour of financial reform, mainly with a view to the reduction of our naval and military establishments. During Lord Aberdeen's ministry he denounced the policy of the Russian War with energy. After the defeat of Lord Palmerston in 1857, Mr. Bright was rejected by Manchester; but a few months afterwards, on the death of Mr. Muntz, he was elected to represent Birmingham, and continued to do so until his death. He was an uncompromising advocate of the North during the American War, and afterwards renewed the struggle for reform of the electoral representation, by a wide extension of the suffrage, and a more equal distribution of seats. In 1868, he accepted office under Mr. Gladstone as President of the Board of Trade, retiring through ill-health in 1870. He was Chancellor of the Duchy of Lancaster in 1873-74, and again in 1880, when the Liberals were once more in office, but he resigned this position in 1882, owing to the policy of the Government in Egypt. He was elected Lord Rector of the University of Glasgow, November 15th, 1880. On the question of Home Rule for Ireland, he supported the Unionist opposition to Mr. Gladstone's Bill, and his denunciations of the measure went far to ensure its rejection, and the subsequent return of a Unionist majority to Parliament. He died on Saturday, March 30th, 1889, after representing Birmingham for thirty-two years.

200. EDMUND TONKS.

On canvas, 2 ft. high by 2 ft. 6 in. wide.

*Bequeathed by Mr. Edmund Tonks.*



No. 199.

JOHN BRIGHT.

FRANK HOLL, R.A.





Edmund Tonks, eldest son of Mr. William Tonks, the founder of the well-known Birmingham brassfoundry firm now known as Messrs. Tonks and Son, Ltd., was born in 1824, and educated at King Edward's School under the head-mastership of the Rev. J. Prince Lee. From there he went to Queen's College, Oxford, where he took the degree of B.C.L. He was intended for the Bar, to which his own inclination strongly tended, and he was accordingly called in May, 1847. After a few years, however, it became desirable that he should relinquish his profession, and return to Birmingham to assist his father in the business. To this new work he devoted himself with success, and to his intelligence and scientific knowledge were due several improvements in the brassfoundry trade, and several ingenious inventions, such as the excellent metal book-rack which is now used in libraries all over the country. His literary sympathies found an opening in the management of libraries and kindred institutions. He was for many years a member of the Committee of the Birmingham Library, of which at one time he was president. He also served for a long period on the Committee of the Corporation Free Libraries, only retiring when his health broke down. He also took a strong interest in the foundation and management of the Shakespeare Library. He was an active member of the Committee of the School of Art under its old management, and when it was transferred to the Corporation he was elected a life-member of the Museum and School of Art Committee. In 1870 he was elected a Councillor for Deritend and Bordesley Ward, but did not seek re-election in 1873. He was widely known throughout the country as a horticulturalist, for which he had a passion, and at his home, Packwood Grange, near Knowle, he largely developed his favourite pursuit. His most important literary work in this direction was the preparation of a *General Index to the first One Hundred and Seven Volumes of Curtis's Botanical Magazine*, published by Mr. Quaritch, London. He suffered greatly from ill-health during the latter years of his life, and died on February 7th, 1898.

## HOOK (J. C.), R.A.

James Clarke Hook was born in London, November 21st, 1819. His father, Mr. James Hook, was the Judge Arbitrator in the Mixed Commission Courts, Sierra Leone. The future artist was entered as a student of the Royal Academy in 1836, where he took the first medals in the life and painting Schools in 1842. He obtained the travelling pension of the Royal Academy for two years, and in the same year married the third daughter of Mr. James Burton, solicitor, and went to Italy. Mr. Hook was elected an Associate of the Royal Academy in 1851, and attained the full honours of the Academy in 1860. He exhibited "The Rescue of the Brides of Venice," 1851; "Othello's description to Desdemona," 1852; and "Gratitude of the



Mother of Moses for the safety of her Child," 1855. About this period Mr. Hook returned to his first inclination, and devoted himself chiefly to pastoral and modern subjects, such as "The Coast Boy Gathering Eggs," 1858; "Luff, Boy!" which created quite a sensation on its appearance in 1859; "The Trawlers," 1862; "As Jolly as a Sandboy," 1872; "The Samphire Gatherer," 1875; "The Coral Fisher," 1878; "Mushroom Gatherers," 1879; "King Baby," 1880; "Caller Herrin'," 1882; and since then he has painted many well-known works, too numerous to mention.

#### 201. FISH FROM THE DOGGER BANK.

On canvas, 2 ft. 6 in. high by 4 ft. 6½ in. wide. Painted in 1870. *See Illustration.*

A scene on the shore at Scheveningen, Holland, with three Dutch fishing boats or "pinks," riding at anchor. In the foreground a group of women are bargaining about the sale of the fish which has just been landed by means of baskets flung overboard into the shallow water, which are then dragged ashore by the fishermen, who wade out into the sand-coloured sea.

### HUGHES (Arthur).

Arthur Hughes, born in London, 1832, although not one of the original members of the Pre-Raphaelite Brotherhood at its formation in 1848, being only sixteen at the time, was one of the foremost of the small group of men who took a prominent part in the art revolution, headed by Millais, Rossetti, and Holman Hunt. He became a student of the Royal Academy Schools in 1847, and medallist in 1849, in which year he exhibited his first picture. It was in 1852 that he exhibited his first serious effort, "Ophelia," which procured him the friendship and encouragement of the Pre-Raphaelite Brethren. In 1854 he exhibited the "Eve of St. Agnes," and in 1856, "April Love," both exhibited in this Gallery in 1891. Shortly after this, on the invitation of Rossetti, he joined with him, and Burne-Jones, Morris, and others in the distemper paintings from the "Morte d'Arthur," on the walls of the Union Debating Room at Oxford. Among his best known works are "Home from Sea," "The Font," "The Music Party," "Silver and



No. 201.

FISH FROM THE DOGGER BANK.  
J. C. HOOK, R.A



Gold, "The Reaper," "Mrs. Leathart and Children," "Beauty," "Good Night," "Home from Work" (the two latter being exhibited in Paris in 1867), "The Convent Boat," "Uncertainty," "The Old Neighbour gone before," "The Property Room," and the "Dying Knight," now in the Nottingham Art Gallery. For many years he has been well-known as a book-illustrator, among his best designs being those for William Allingham, Christina Rossetti, George MacDonald, Tom Hughes, and Tennyson. Seven of his pictures were exhibited in the Birmingham Art Gallery in 1891, including "April Love," "Diana and Endymion," "The Eve of St. Agnes," "A Music Party," "Ophelia," and two of the three works now included in the permanent collection.

202. THE ANNUNCIATION.

On canvas, 1 ft. 10 in. high by 1 ft. 1½ in. wide. Exhibited in the Royal Academy, 1858.

203. THE NATIVITY.

On canvas, 1 ft. 10 in. high by 1 ft. 1½ in. wide. Exhibited at the Royal Academy, 1858.

"Quite beautiful in thought, and indicative of grander colourist's power than anything in the rooms; there is no other picture so right in manner of work, the utmost value being given to every atom of tint laid on the canvas."  
—*John Ruskin*, Academy Notes, 1858.

204. THE LONG ENGAGEMENT.

On canvas, 3 ft. 5½ in. high by 1 ft. 8½ in. wide. *See Illustration.*

*Presented by the Executors of Dr. Edwin T. Griffiths.*

Painted in 1859, the year after the production of the "Nativity" and "Annunciation," and exhibited with the following quotation from Chaucer added to the title:—

"For how myght ever sweetnesse hav be know  
To hym that never tastyd bitternesse?"

This picture is a good example of the minute and faithful rendering of details which was one of the leading characteristics of the English Pre-Raphaelite painters.

## HUNT (Alfred William), R.W.S.

Alfred William Hunt, R.W.S., was born at Liverpool, where his father was a drawing-master, in 1830, and educated at the Collegiate School in that town. In 1848 he gained a scholarship at Corpus Christi College, Oxford,



winning the "Newdegate" in 1851, and taking his degree in 1852. He was elected to a Fellowship in his College in 1857. He first exhibited in the Royal Academy in 1854, making his first success there in 1856, with his picture "Llyn Idwal," which was much praised by Mr. Ruskin. In 1862 he was elected an Associate of the Society of Painters in Water-colours, and a full member two years later. He settled first at Durham, but in 1866 moved to Kensington, where he resided until his death. A large number of fine specimens of his art were grouped together at one of the Winter Exhibitions of the Grosvenor Gallery some years ago, and a much larger collection was also shown at the Fine Art Society's Rooms in 1884. He is generally considered to be the most distinguished follower of Turner, and the chief upholder of the system of landscape art which endeavours to unite truth of light and poetical feeling with fidelity to nature. He died on May 3rd, 1896.

205. A NORWEGIAN MIDNIGHT.

On canvas, 2 ft. 11½ in. high by 4 ft. 6 in. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

206. WINDSOR.

Water-colour drawing, 1 ft. 3 in. high by 1 ft. 9½ in. wide. Painted in 1891.

## HUNT (William Henry).

William Henry Hunt was born in Old Belton Street, Long Acre, March 28th, 1790. He was a sickly child, and amused himself with drawing, and when old enough, was apprenticed to John Varley. In 1808 he was admitted a student of the Royal Academy, having exhibited three oil pictures in the previous year, and continuing to exhibit until 1811. In 1814 he connected himself with the Water-colour Society as an exhibitor. In 1824 he was elected an Associate, and in 1827 a full member. From this date he was a large and constant exhibitor. His best works are rich and harmonious in colour, full of sunny nature, especially his fruit and flower subjects. His figures are frequently full of quaint humour, especially his peasant



No. 204. THE LONG ENGAGEMENT.  
ARTHUR HUGHES.



boys and girls. Of delicate health from childhood, he lived much at Hastings. He died in Stanhope Street, London, February 10th, 1864, in his 74th year.

207. LOBSTER, CRAB, AND CUCUMBER.

Water-colour drawing,  $5\frac{3}{4}$  in. high by  $10\frac{1}{2}$  in. wide. From the collection of John Ruskin.

## HUNT (William Holman), H.R.W.S.

William Holman Hunt, one of the three prominent members of the Pre-Raphaelite Brotherhood, was born in London in 1827, and exhibited his first picture at the Academy in 1846. His earlier subjects were taken from poetry and fiction, such as "The Flight of Madeline and Porphyro," in 1848; "Rienzi," in 1849; "Claudio and Isabella" and "Valentine rescuing Sylvia," in 1851. He began the series of religious and symbolical subjects, whereby he has since made himself best known, in 1850, with "A Converted British Family Sheltering a Christian Missionary from the Persecution of the Druids," followed by the "Hireling Shepherd" in 1852. The occult meaning of his "Light of the World" and "Awakening Conscience" of 1854, was explained by Mr. Ruskin in the *Times*. "The Scapegoat" was exhibited in 1856, and the "Finding of the Saviour in the Temple" in 1860. "The Shadow of Death" was completed in 1873. "The Triumph of the Innocents," now in the Liverpool Art Gallery, was completed in 1885. Another and larger version of it belongs to Mr. John T. Middlemore. A nearly complete collection of his works was exhibited at the Fine Art Society's Rooms in 1886. In the same year, Mr. Hunt wrote three articles on the Pre-Raphaelite Brotherhood for the *Contemporary Review*. (See *memoir of Rossetti*.) A number of his pictures were exhibited in this Gallery in 1891; including "Strayed Sheep," "The Scapegoat," "The Shadow of Death," and "Isabella and her Basil Pot."

208. THE TWO GENTLEMEN OF VERONA — VALENTINE RESCUING SYLVIA FROM PROTEUS.

On canvas, 3 ft. 2 in. high by 4 ft. 4 in. wide. Painted in 1852. See *Illustration*.

The subject of this picture is taken from the last act of Shakespeare's *Two Gentlemen of Verona*.



This picture, which has been generally referred to as "Scene from the Two Gentlemen of Verona," was first called "Valentine rescuing Sylvia from Proteus." It will be remembered that Proteus and Valentine had each gone from Verona to Milan to improve by travel and by seeing the wonders of the world abroad. Later on Julia, whose love Proteus had won, followed him disguised as a page, only to discover that the false, fickle, and treacherous wooer was endeavouring to supplant his friend Valentine in the affections of Sylvia, the Duke's daughter. Failing in this base and ignoble design he betrayed to the Duke the intended elopement of the lovers, and thus procured Valentine's banishment. Under the pretext of urging the claims of Thurio, the suitor favoured of the Duke, he continued to importune Sylvia who, worried by him, by Thurio, and by her father, sought freedom by flying to Valentine. Proteus joined in the quest of the fugitive, and had the fortune to rescue her from the hands of outlaws who had made her captive. He, in vile, ungenerous fashion, took advantage of her defencelessness rudely to force compliance with his desires; but Valentine had been a witness of the scene, and, interposing at the critical moment, rescued her. The facile repentance of the shallow-natured man was now expressed in terms of such hearty contrition that they induced Valentine to say—

"Who by repentance is not satisfied  
Is nor of heaven nor earth, for these are pleased.  
By penitence the Eternal's wrath appeased :  
And that my love may appear plain and free,  
All that was mine in Sylvia I give thee."

But this is the utter wreck of poor Julia's hopes, who, with the strange infatuation good women have for worthless men, still doted on this faithless and treacherous Proteus, and exclaiming "O me, unhappy!" seemed about to swoon away. This is the moment the artist depicts. The scene is one of pure bright sunlight, in which the brilliant colours of the gay costumes tell out with almost startling vividness. In the background are seen advancing the outlaws, with the Duke and Thurio, whom they have captured. It adds an interest to the picture to know that the Sylvia was painted from Miss Siddall, who afterwards became the wife of Dante Gabriel Rossetti. The beech-tree forest scenery was painted in Lord Amherst's park at Knowle, Kent.

"I went at once to Sevenoaks with Rossetti, who wished to paint a sylvan background to one of the many fine designs which at this time he did not bring to a conclusion as oil pictures. A month's pleasant and busy stay enable us to return to town. Then the work of drawing from models and collecting materials had to be promptly undertaken. Mr. Frith, R.A., kindly lent me a suit of armour, which the servant at my lodgings announced as a tin suit of clothes. James Hannay, the journalist, contributor to "Punch" and Quarterly Reviewer, afterwards British Consul at Barcelona, sat for the head of Valentine; and a young barrister, already well-known among journalists, and since greatly distinguished as a Cabinet Minister in the Antipodes, was good enough to let me paint the Proteus from his posing."—*W. Holman Hunt*.

"There is not a single study of drapery in the whole Academy (1851), be it in large works or small, which for perfect truth, power, and finish could



No. 208.

THE TWO GENTLEMEN OF VERONA.

WILLIAM HOLMAN HUNT.



be compared with the black sleeve of Julia, or with the velvet on the breast and the chain mail of Valentine, of Mr. Hunt's picture; or with the white draperies on the table of Mr. Millais' *Mariana*. And further: that as studies both of drapery and of every minor detail, there has been nothing in art so earnest or so complete as these pictures since the days of Albert Durer. This I assert generally and fearlessly."—*Ruskin*.

"Further examination of this picture has even raised the estimate I had previously formed of its marvellous truth in detail and splendour in colour; nor is its general conception less deserving of praise—the action of Valentine, his arm thrown round Sylvia, and his hand clasping hers at the same instant as she falls at his feet, is most faithful and beautiful, nor less so the contending of doubt and distress with awakening hope in the half-shadowed, half-sunlit countenance of Julia, nay, even the momentary struggle of Proteus with Sylvia just past, is indicated by the trodden grass and broken foliage of the foreground."—*Ruskin*.

## 209. THE FINDING OF THE SAVIOUR IN THE TEMPLE.

On canvas, 2 ft. 10 in. high by 4 ft. 7½ in. wide. See *Illustration*. ✓

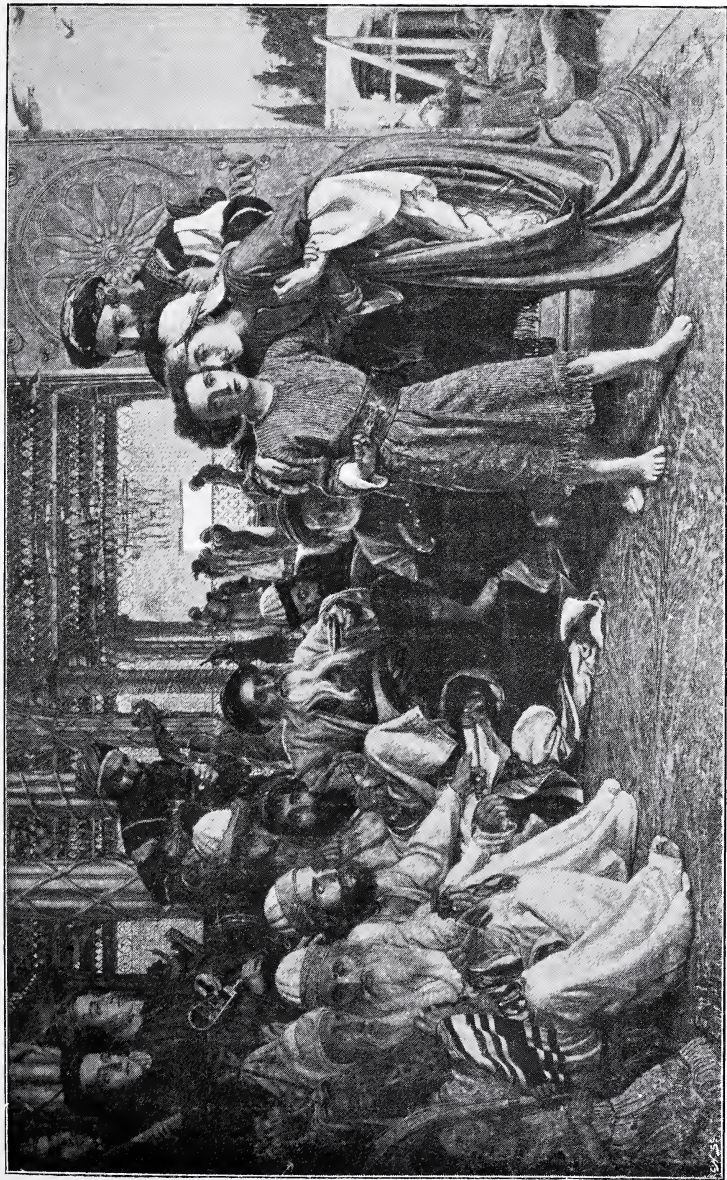
*Presented by Mr. John T. Middlemore, M.P.*

"My idea was to paint the picture direct from the nature found in Palestine, and to learn, whilst living with the people, their ways and thoughts. Immediately I could amass funds that would in any way suffice, I started. It seemed well to try the experiment first in Egypt, where people had grown accustomed to Europeans, and where John Lewis had worked on modern subjects for seven years, not, however, without persistent difficulty in getting models. I landed at Alexandria towards the end of January, 1854, and worked perseveringly about Cairo, Gizeh, and down the Nile to Damietta, till the end of May. I then moved on to Jerusalem, by way of Jaffa. I had determined upon my subject. The meeting of St. Mary with her divine Son would enable me to work on the major half of the composition without the need of women sitters, who were not to be obtained. I had settled the general features of the composition when I arrived at the Holy City. It would be tedious to enter into the particulars of the difficulties that were encountered. These arose in the main from the suspicion of the Jews that my object had concealed under it the desire to convert the sitters. The Rabbis published an interdict against their humbler brethren coming to my house, and after four or five months I had lost so much time, and my small store of money had so diminished, that there seemed no hope in devoting myself longer to this picture. I did not relish the prospect of returning to England to avow my defeat. I determined to take up the subject of the 'Scapegoat,' for which I should need no human sitters. I went, therefore, a three days' journey to Usdum, living in a tent while I painted the landscape of the picture. On my return to Jerusalem I spent several months in painting the remainder of the work. In the meantime Mr. F. D. Mocatta arrived to relieve the poor Jews, and Sir Moses Montefiore came shortly after on the same benevolent errand. I knew they would understand the innocence of my object, and I appealed to them to explain this to the Rabbis. Their words



had the desired effect, and I was able henceforth with much less difficulty than before to obtain sitters; so that I again took up the Temple picture, with the happy result that I was able to complete the whole company of Rabbis and the head of St. Joseph. The lines of the figures of the Saviour and the Holy Mother I had carefully expunged, to save the subject from detection by the suspicious Jews, and I had used caution in speaking of it to them simply as a representation of Rabbis in dispute. Fever then, and a diminishing purse at the end of two years, warned me to return to England. Here I was able, by the kindness of Mr. Mocatta, to make a tour of inspection of the Jewish schools in London, and from these I obtained the model for the Boy Christ, and for the child with the fly-whisk. The other two youths were painted from a youth whom I had known in Jerusalem as a child, and a young Hungarian Israelite found by the Rev. Ridley Herschell, father of the Lord Chancellor. It was only completed in 1860, six years after its commencement. I determined not to let the work go unless the price offered me a chance of returning to Palestine, and I fixed 5,500 guineas upon it, including the copyright and opportunity of first exhibition. Mr. Gambart gave me this, and in the course of about five years after the publication of the engraving he sold the picture to Mr. Charles Matthews."—*W. Holman Hunt*.

"The Finding of the Saviour in the Temple" was chosen as a subject in May, 1854, when Mr. Hunt sailed to Egypt and thence to Palestine. The scene is a sort of loggia, approached by steps out of the Temple court, and with a gilded lattice-work at the end. All the accessories are exactly such as might have been seen at the actual time of the event depicted. Outside at the top of the steps sits a lame beggar. Below in the court the builders are at work on Herod's still unfinished Temple, and we catch a glimpse of a rejected corner stone. Over a richly-ornamented circular window runs in Latin and Hebrew the beautifully appropriate inscription, "Behold the Lord Whom ye seek shall suddenly come to His Temple." At the back of this lecture hall a man is lighting the lamps, and a boy is driving out the doves with a long streamer of silk. A seller of animals is seen in the distance, and a family is entering who have taken a lamb from its forsaken ewe to sacrifice for their first-born, whom they are bringing to the Temple. The Rabbis, seven in number, are seated around a semi-circular divan, and are richly dressed in Eastern costume. The nearest Rabbi is blind and very aged, a type of the Jewish Law already beginning to be effete and dead in useless formalism. At his feet sits a beautiful and brightly dressed child with a large flap to keep off the flies. The old man is grasping to his breast with trembling hands a huge roll of the Law on its polished sticks, wrapped up with an elaborate covering. One of the Levite boys behind him is reverently lifting this covering, and stoops down to kiss it. With him are three others of the youthful Temple choristers with their musical instruments. Their attention is fixed on the Boy Christ, and one of them with a smile on his face gazes at His meeting with His parents through the strings of His harp. The old blind Rabbi has evidently been startled and alarmed by some answer of the Boy Jesus, and the Rabbi next to him is laying his hand on his, and holding in his left hand a phylactery which he has unbound from his own forehead, as though to appeal to one of the four texts contained in



No. 209.

THE FINDING OF THE SAVIOUR IN THE TEMPLE.

WILLIAM HOLMAN HUNT, H.R.E.A.





its four cells. The next doctor is a singularly handsome man in the prime of life, with dark beard and hair. He has a copy of the Law unrolled upon his knee, and has fixed his gaze on Christ in earnest thought. His neighbour is also deep in thought, and is resting the point of his stylus upon the thumb of his right hand in a very natural attitude. A Rabbi on the bench behind is stooping down to whisper to the next. Another is about to drink a bowl of wine which an attendant has poured out for him. He is making a preliminary libation, which the painter saw Rabbis do in the synagogue before drinking. Others wear an expression of complacent or patronizing indifference. The Boy Jesus has just caught sight of His mother and Joseph as they have ascended the steps from the court. He has risen from His seat at the foot of the doctors and gone to meet them. His mother has drawn Him to Her with a look of intense and yearning love, but His thoughts are still far away. One hand lies passive in the tender grasp of the Virgin. With the other He is tightening the buckle of His tunic, while He seems to be saying, "How is it that ye sought Me? Wist ye not that I must be in My Father's House?" Joseph is behind the Virgin. His left hand holds the strap from which the bag of tools is hung over his shoulder. His right hand hovers with infinite awe and tenderness over the shoulder of the Divine Boy. The Boy Jesus is dressed in exactly the costume which is worn to this day by a boy of the peasant class, with the single exception that it is ornamented with a fringe. His hair has the golden reddish tinge which was traditionally an element in the beauty of His ancestor David, and which is not uncommon in Jewish boys. Mr. and Mrs. F. D. Mocatta were interested in the picture, and Mr. Mocatta gave Mr. Hunt a letter by which he was permitted to visit all the Jewish schools in London, and select a boy who most nearly resembled his ideal. The Jewish lad selected was one of humble birth, and was at a school in Red Lion Square. The light coming through the outer edge of His hair, which stands out from His head, forms a natural nimbus. The great wish of the painter was to avoid all mere prettiness, all touch of effeminacy, in the painting of the Boy Christ. He wished to represent Him as ready, gentle, manly, full of the noblest and most heavenly thoughts, yet meek and lowly, and desiring to be subject to His earthly parents."—Archdeacon Farrar, in *The Art Annual*, for 1893. (By permission of Messrs. J. S. Virtue and Co., Limited.)

## HUTCHINSON (H.).

*A drawing by Henry Hutchinson (1800-31), forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Midland Institute, is exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.*

## JACKSON (Frank G.).

Frank G. Jackson was born in Birmingham, in December, 1831, and educated at Steelhouse Lane School. He was apprenticed to a firm of modellers, embossers, and chasers,



and received his art education in the Academy of Samuel Lines, and at the Society of Artists and School of Design in New Street. Later on he was engaged for some years by the firm of Messrs. Elkington and Co., the well-known silversmiths, as a draughtsman and designer. During this engagement he went to Paris to report upon the silver wares in the Exhibition and upon art education. As a result of this report he was appointed by the School of Art Committee as a teacher of design in the evening classes in that institution. He also visited, again at the request of Messrs. Elkington and Co., the Vienna Exhibition of 1873, to report upon electro-plate and other wares. After taking three art master's certificates, he devoted his whole time to teaching at the School of Art, and to painting. He was also a frequent exhibitor at the Birmingham Royal Society of Artists and other exhibitions. He was eventually appointed second master at the School of Art, which position he filled until 1898, when he resigned, after an honourable and highly useful career as a teacher of design. He has published two books on decorative design for the use of students.

210. WILLIAM AITKEN.

On canvas, oval, 2 ft. 3 in. high by 1 ft. 10½ in. wide. Painted in 1870.

*Bequeathed by Mrs. Aitken.*

For note on William Aitken, see page 1.

## KOERNER (Ernst).

Ernst Carl Eugen Koerner, the well-known German landscape and marine painter, youngest son of the Lord of the Manor of Stibbe, West Prussia, was born at that place on November 3rd, 1846. He was a pupil of Eschke, and later of Steffek and Gottlieb Biermann. In 1867 he visited the coasts of the North and Baltic Seas, and the Hartz Mountains; Northern France in 1868; and England and Scotland in 1872. He spent much time in Italy, in 1869 and succeeding years, and has painted in many parts of Egypt, Palestine, and the far East, during 1873, 1878,

1887, and at other times. In 1882 he made a long sojourn in Spain, accompanied by his wife. He was chairman of the Society of Berlin Artists from 1895 to 1899, and is a Knight of the Order of the Red Eagle and the Order of the Prussian Crown. He has received gold and other medals at various exhibitions, such as Vienna, 1873; Philadelphia, 1876; Melbourne, 1st class, 1888, and Berlin, gold medal, 1891. Several of his most important works, such as "Capri," "The Isle of Wight," "The Golden Horn," and others, are in the possession of the Empress Frederic. His "Crocodile Temple at Komombo" was purchased by the Emperor William I., and "Gloaming, Philae," by William II. Many of his most important works are to be found in public galleries, such as those of Berlin, Stettin, Boston, Hamburg, Posen, Halle, and the Royal Polytechnicon at Charlottenburg. He has devoted particular attention to painting the architectural monuments and scenery of Egypt.

## 211. THE TEMPLE OF EDFOU, UPPER EGYPT.

On canvas, 3 ft. 2½ in. high by 4 ft. 11 in. wide. Painted in 1888.

*Presented by Mr. Richard Peyton.*

This picture represents the great Pylon or gateway, and a portion of the Temple of Edfou, on the Nile, in Upper Egypt, which is between Thebes and the First Cataract. It is probably the best preserved of the Egyptian Temples. It was one of the great edifices erected during the Roman period, and was founded by Ptolemy IV., 170 B.C., and succeeding princes continued the work of construction until the reign of Ptolemy XIII., who erected and decorated the massive Pylon which occupies the centre of the picture. This great gateway is 250 feet across, the centre alone being over 50 feet. The Temple was dedicated to Horus and Hathor, the Egyptian Venus, and the great figures on the front and side of the Pylon are those of the goddess and Horus. The great court is about 140 feet by 150 feet, and is surrounded on the three sides by thirty-two columns, each different in decoration. At the extreme end is the sanctuary in which was deposited the sacred hawk, the emblem of Horus. The Pylon rises in the centre of the picture, bathed in brilliant sunshine; in the foreground are numerous Arabs encamped in the cool shade. Beyond the temple lie the fields through which the Nile winds its course, while in the extreme distance rise the hills on the east bank of the river. At the side near the Pylon is an Arab village, with its mosque, crowned with a lofty minaret, occupying the site of the ancient city of Apollinopolis Magna.

## LANGLEY (Walter), R.I.

Walter Langley was born in Birmingham in 1852, and was educated at Hurst Street Day School, where he received his first lessons in drawing. At fifteen he was apprenticed to a lithographer, with whom he remained until he was twenty-one. During this time he was at work in the evening classes of the Birmingham School of Art, under Mr. D. W. Raimbach, the headmaster, where his principal study was designing, for which he obtained numerous prizes. Immediately after he had completed his apprenticeship indentures, he was successful in obtaining a scholarship, tenable for two years, at South Kensington. After eighteen months spent there, he entered into partnership with his late master; but he eventually gave up designing, and devoted himself to painting. In 1882, he took up his residence at Newlyn. He never had any teaching in painting. He was elected an Associate of the Royal Birmingham Society of Artists in 1881, and a member in 1884. In 1883, he became a member of the Royal Institute of Painters in Water-colours. In 1886 he returned to Birmingham, where he remained for about two years. In the same year a small collection of his pictures was exhibited in this Gallery. In 1889 he was back again in Penzance and Newlyn. Together with Mr. W. J. Wainwright, he had a large share in establishing the Birmingham Art Circle. Among his best known pictures may be mentioned "For Men must Work," "Among the Missing," for which he received a gold medal at Paris, "Departure of the Fleet for the North," for which he obtained a gold medal at Chicago, "Betrayed," "O for the touch of a Vanished Hand," "Disaster," "Memories," "Widowed," etc. In 1897 he was invited by the Italian Government to paint his own portrait for inclusion in the famous room in the Uffizi Gallery, in Florence, which is devoted to portraits of artists of all times, painted by themselves.

### 212. MEMORIES.

Water-colour drawing, 1 ft. 6 in. high by 2 ft. 6½ in. wide. Painted in 1885.

*Presented by Mr. M. Davis.*





No. 214.

AFTER THE STORM.

WALTER LANGLEY, R.I.





213. "BUT O FOR A TOUCH OF A VANISHED HAND,  
AND THE SOUND OF A VOICE THAT IS STILL!"

*Tennyson.*

Water-colour drawing, 2 ft. 2½ in. high by 3 ft. 1½ in. wide. Painted in 1888.

214. AFTER THE STORM.

Water-colour drawing, 3 ft. 8½ in. high by 4 ft. 4¾ in. wide. Painted in 1894.

*See Illustration.*

*Presented by Mr. Richard Peyton.*

## LEADER (B. W.), R.A.

Benjamin Williams Leader, R.A., was born at Worcester, in 1831. He received his earliest instruction in art at the School of Design in his native city. In 1854 he was admitted a student in the Royal Academy Schools, and, in the same year, exhibited his first picture, "Cottage Children Blowing Bubbles." Two years later he visited Scotland. He became gradually one of the most popular delineators of mountain scenery, Wales and Switzerland being his favourite sketching-grounds. The scenery round Worcester furnished the subject of many of his finest pictures. He was elected an Associate of the Royal Academy, January 16th, 1883, and has exhibited pictures there since 1856. In 1889 he received a Gold Medal at the Paris Exhibition, and was made a Chevalier of the Legion of Honour. He was elected an R.A. in February, 1898. Among his best known pictures are : "Mountain Solitude," 1873 ; "Wild Waters," 1875 ; "An English Hayfield," 1876 ; "The Last Gleam," 1879 ; "A Gleam in the Storm," 1880 ; "February Fill Dyke," 1881 ; "In the Evening there shall be light," 1882 ; "Parting Day," and "An Autumn Evening," 1883 ; "With Verdure Clad," 1886, etc. Several of his pictures have been very successfully etched by Chauvel and Brunet-Debaines.

215. TINTERN ABBEY, ON THE WYE.

On canvas, 2 ft. 11 in. high by 4 ft. 5 in. wide. Painted in 1874.

*Presented by Mr. Alfred J. Elkington.*

## LEIGHTON (Lord), P.R.A.

Frederick Leighton was born at Scarborough, December 3rd, 1830, and from childhood evinced a strong passion for painting, which his parents gave him every opportunity of gratifying. Owing to his mother's health his family lived abroad, and his first systematic instructions in drawing were received in Rome, in the winter of 1842-43, from a painter named Flippo Meli; but he is chiefly a pupil of Steinle, the Viennese artist, who was professor at the Städel Institute, Frankfort. He next became a student of the Royal Academy of Berlin, and passed thence to Florence, Frankfort, and Brussels. In the latter place he painted his first picture—"Cimabue Finding Giotto Drawing in the Fields," 1848. He then went to Paris, and afterwards to Rome, where he spent part of three winter seasons in study and in painting his large picture, "Cimabue's Madonna Carried through Florence," which, when exhibited at the Royal Academy in 1855, created a profound sensation in the art world of London, and was purchased by the Queen. For four years after this the artist resided in Paris, and then settled in London in 1860; and, until his death, contributed a series of fine pictures to the Royal Academy Exhibitions. He was elected an A.R.A. in 1864, an R.A. in 1868, and on the death of Sir Francis Grant in 1879 he was elected President, and received the honour of Knighthood. He was made a Baronet in 1885, and was a member of the Institute of France. He was an honorary member of many Continental Academies, Knight and Commander of a number of Foreign Orders, and received honorary degrees from a number of Universities. On January 1st, 1896, he was made a Baron, being the first painter elevated to the peerage. He died, after a long and painful illness, at his residence, in Holland Park Road, on Saturday, January 25th, 1896, and was buried in St. Paul's Cathedral.

### 216. A CONDOTTIERE.

On canvas, 3 ft. 11 in. high by 2 ft. 4½ in. wide. *See Illustration.*

*Presented by the Trustees of the Public Picture Gallery Fund.*



No. 216.

A CONDOTTIERE.

LORD LEIGHTON, P.R.A.





The Condottieri, or captains, were leaders of military companies in the Middle Ages, often numerous enough to constitute a large army, which they used to hire out to carry on the wars of the Italian States. They played a very important part in Italian history during the 14th and 15th centuries, as the republics and lordships into which the country was divided were incessantly engaged in war. In many cities, such as Milan, tyrants had begun to supersede the old republican governments, and they found it much safer to engage a mercenary army to fight their battles for them than to arm their own subjects. Montreal d'Albarno, a gentleman of the Province, was the first to give a definite form to these lawless bands. A severe discipline and an elaborate organization were introduced into the company itself, whilst in their relations to the people the most barbaric licence was permitted. The Grand Company, as it was called, soon numbered 7,000. They were clad in armour from head to foot. One of the most famous of them was Sir John Hawkwood, an Englishman, called by the Italians *Acuto*.

217. "AND THE SEA GAVE UP THE DEAD WHICH WERE IN IT."—*Rev.* xx. 13.

On panel, circular, 1 ft. 5½ in. wide.

*Presented by Sir John C. Holder, Bart.*

Study in oil for the large picture exhibited in the Royal Academy, 1892, now in the National Gallery of British Art. The design was prepared some years before, and was originally intended for the decoration, in mosaic, of the dome of St. Paul's. Eight large circles were contemplated, the subjects being chosen by the Dean and Chapter. The scheme fell through at the time, and the design was put on one side. When Sir Henry Tate approached Lord Leighton with the object of purchasing a picture to represent him in the "British Luxembourg," the artist at once thought of this design. He was already represented, in the Chantrey collection, by the graceful and classic "Bath of Pysche," and by his "Athlete" in bronze, and he therefore desired to paint a work of a different kind for Sir Henry. Lord Leighton regarded this picture as the best thing in its kind that he had ever done, and as that by which he wished to be judged by posterity. It is an attempt to realize upon canvas a portion of the tremendous picture of the Last Judgment, drawn in *The Revelation*, xx., 13.

## LEWIS (John Frederick), R.A.

John Frederick Lewis, R.A., the son of F. C. Lewis, the engraver and landscape painter, was born in London, July 14th, 1805, and received his first art instruction from his father. He devoted his attention to animal painting, and engraved some of his early subjects himself. He exhibited at the British Institution from 1820, and at the Royal Academy from 1821. At that time he painted chiefly in

water-colours, and became an Associate of the Water-colour Society in 1827 and a full member in 1830. In 1832 he went to Spain for a couple of years, and in 1843 went to Egypt, remaining in the East until 1851. His Oriental subjects include many of his finest works. He was elected president of the Water-colour Society in 1855. Devoting himself to oil painting, he retired from the Water-colour Society, and was elected an Associate of the Royal Academy in 1859, and R.A. in 1865. He died at Walton-on-Thames, August 5th, 1876, having been placed on the retired list of the Academy in the spring of that year.

#### 218. THE DOUBTFUL COIN.

On panel, 2 ft. 5½ in. high by 2 ft. 10 in. wide. Painted in 1869, and exhibited Royal Academy in that year. *See Illustration.*

A scene in a Cairo bazaar. An old Seraff, or money-changer, is scrutinising a large silver coin which a veiled lady has brought to him. "Here are richness and brilliancy of colour that is disposed in broad masses, splendour and diversity of chiaroscuro, and such powerful treatment of many textures—from cloth of silver to woollen fabrics—as Mr. Lewis has never surpassed."

### LINES (H. H.).

Henry H. Lines, eldest son of Samuel Lines, a frequent contributor to London and provincial exhibitions, died at his house in Britannia Square, Worcester, on February 20th, 1889, aged 88.

#### 219. CROMLECH AT HENDREWAEBOD.

Water-colour drawing, 1 ft. high by 1 ft. 6 in. wide.

*Presented by Miss Lines.*

#### 220. WESTERN SLOPE OF THE NORTH HILL, MALVERN.

Water-colour drawing, 10 in. high by 1 ft. 2½ in. wide.

*Presented by Miss Lines.*

#### 221. MISTY MORNING IN THE HABBERLEY VALLEY, WORCESTERSHIRE.

Water-colour drawing, 10½ in. high by 14½ in. wide. Painted September 27th, 1852.

*Presented by Miss Lines.*

#### 222. GRAVEL PIT, STORRIDGE COMMON, NEAR MALVERN.

Water-colour drawing, 10 in. high by 1 ft. 2½ in. wide.

*Presented by Miss Lines.*



No. 218.

THE DOUBTFUL COIN.

J. F. LEWIS, R.A.





## LINES (Samuel).

Samuel Lines, a landscape painter and designer, was born at Allesley, near Coventry, on February 7th, 1778, and was brought up on the farm of an uncle. When fourteen years of age he showed a taste for art, which led to his being placed, in 1794, with Mr. Keeling, a clock-dial enameller in Birmingham, and on the completion of his apprenticeship he found employment here as a designer for the manufacturers. In 1809 he established a Life Academy, in which several young men, afterwards known in art, were students; and during forty years he was always active in promoting the interests and advancement of art in Birmingham. In 1814 he joined Barber, Radclyffe, and others in the formation of the first Art Exhibition in Birmingham, and took an active part in all the later exhibitions until his eightieth year. For many years he was Treasurer to the Royal Society of Artists. In 1847 a testimonial was presented to him by many of his old pupils, in acknowledgment of the services he had rendered to art in Birmingham. In early life he was an etcher of figures and inscriptions on swords, a designer of war medals, and also for the papier-maché ware first made by Henry Clay. He died on November 22nd, 1863, and was buried in St. Philip's Churchyard, opposite the house in which he spent his long and useful life. His three sons—H. H. Lines, S. R. Lines, and F. T. Lines—were all well-known local artists.

### 223. BIRMINGHAM FROM THE DOME OF ST. PHILIP'S CHURCH, IN THE YEAR 1821.

On canvas, 1 ft. 8 in. high by 4 ft. wide.

*Presented by Mr. F. T. Lines.*

The view includes Temple Row West, Ann Street (now Colmore Row), New Street, Temple Street, and the sites of Waterloo Street and Bennett's Hill.

*NOTE.—A collection of Forty-four Drawings, illustrating old Birmingham streets and houses, by Samuel Lines, and his sons, S. R. Lines, H. H. Lines, and F. T. Lines, has been presented to the Art Gallery by Mr. F. T. Lines. (See special catalogue, with descriptive notes, price One Penny.)*

## LINES (S. R.), Junr.

Samuel Rostill Lines, third son of Samuel Lines, was born in Birmingham on January 15th, 1804, and was taught drawing and painting by his father. He showed skill in sketching architectural and landscape subjects, and was employed to make lithographed drawings for drawing books. He painted the interiors and exteriors of old houses at Coventry, Stratford-on-Avon, at Haddon Hall, and other archæological and antiquarian relics in the Midland Counties with considerable power in water-colours. He was an occasional exhibitor at the Royal Academy. He died at his father's house, in Birmingham, on 26th November, 1833, aged 29.

### 224. INTERIOR OF TETTENHALL CHURCH.

Water-colour drawing, 2 ft. 2 in. high by 1 ft. 8 in. wide.

*Presented by Mr. F. T. Lines.*

## LINNELL (John).

John Linnell, son of a carver and gilder, was born in London, in 1792, and entered the schools of the Royal Academy in his fourteenth year. He also studied under John Varley, and made so much progress that in 1807 he was able to contribute two works to the Royal Academy Exhibition. In the same year he gained a medal for modelling from the life at the Royal Academy, and in 1809 the British Institution awarded him a prize of fifty guineas for a landscape entitled "Removing Timber." While quite a young man he devoted himself to more than one branch of art, including engraving and portrait painting in miniature. He also gave lessons in drawing. In 1810 and 1811 he exhibited at the Royal Academy, but for ten years afterwards no work of his appeared at Somerset House. In 1813 he was introduced to William Blake, and remained to the end the chief friend and stay of Blake's declining years; it was he who commissioned Blake to do both the Job and Dante series, and he did many other services to the artist



No. 226.

THE PIAZZA OF ST. MARK'S, VENICE.

WILLIAM LOGSDAIL.





and his wife. He was also intimate with Mulready, with whom he lived for a long time. Linnell's name is now chiefly associated with landscape painting, but during his life his portraits were well-known. Some of them were engraved in mezzotint by the artist and published. Linnell also published "Michael Angelo's Frescoes in the Sistine Chapel" (illustrated by drawings said to have been made by his daughter, Mrs. Samuel Palmer), and another work entitled "The Royal Gallery of Pictures" (a selection from the cabinet paintings in Buckingham Palace). Although a frequent exhibitor at the Royal Academy, he was never a member, and late in life is supposed to have declined the associateship. He died at Redhill, January 20th, 1882, in his ninetieth year.

225. THE SHEEP DRIVE.

On canvas, 2 ft. 4 in. high by 3 ft. 3 in. wide. Painted in 1863.

*Presented by the Trustees of the Public Picture Gallery Fund.*

## LOGSDAIL (William).

William Logsdail was born in Lincoln, 1859, and studied in the local School of Art, under Mr. Edward R. Taylor, afterwards headmaster of the Birmingham School of Art, where he took several national gold medals. From Lincoln he went to the Academy at Antwerp for a short time, and was first in the International Concours. His picture of the "Antwerp Fish Market" was purchased from the Royal Academy by the Queen. From Antwerp he went to Venice, and worked there until 1887, and during the five following years he was in Egypt and in the Riviera. He has also painted a number of pictures of modern London, such as "The Lord Mayor's Show," "The Bank," "St. Martin's in the Fields" (purchased by the Chantrey Bequest), and "Ludgate Hill" (bought by the King of Italy). He returned to Venice in 1892, and has resided there ever since. He has exhibited at the Royal Academy uninterruptedly since 1878.

## 226. THE PIAZZA OF ST. MARK'S, VENICE.

On canvas, 4 ft. high by 7 ft. 2 in. wide. *See Illustration.*

*Presented by Sir John C. Holder, Bart.*

The Piazza of St. Mark's is a square paved with blocks of marble, 192 yards in length, and on the W. side 61 and on the E. 90 yards in breadth. On three sides it is enclosed by imposing structures, which appear to form one vast marble palace, blackened by age and exposure to the weather. On the East, facing the spectator in the picture, it is bounded by the church of St. Mark and the Piazzetta. These palaces were once the residence of the highest officials of the Republic after the Doge. The ground floors of these structures consist of arcades, in which the best cafés and shops are situated. The Piazza is the grand focus of attraction in Venice. On summer evenings, after sunset, all who desire to enjoy fresh air congregate there. The scene is most animated towards 8 p.m., especially on the evenings when the military band plays, when it is sometimes thronged until after midnight. In the winter the band plays in the afternoon, and the Piazza is then a fashionable promenade. Early in the morning a few visitors to the cafés may be seen sipping their coffee, but these are rarely natives of Venice. The Venetians themselves are seldom visible at a very early hour, and the Piazza is comparatively deserted except at the hours just mentioned. The Piazza, with its adjuncts, presents a strikingly imposing appearance by moonlight. The three lofty Flagstuffs in front of the Church, rising from pedestals resembling candelabra, executed by Leopardo, in 1505, once bore the banners of the kingdoms of Cyprus, Candia and the Morea, to commemorate their subjugation by the Republic.

## MACKENZIE (F.)

*A drawing by Frederick Mackenzie (1788-1854), forming part of the "Graphic Illustrations of Warwickshire," a permanent loan from the Midland Institute, is exhibited. (See special catalogue of "Old Warwickshire Drawings," price One Penny.)*

## MACWHIRTER (J.), R.A.

John MacWhirter was born in 1839, at Slateford, near Edinburgh, and educated at Peebles. He studied in the Edinburgh Art Schools under Robert Scott Lauder. He was elected an Associate of the Royal Scottish Academy in 1863. He first exhibited in London in 1859. In 1864 he came to London, and was elected an Associate of the Royal Academy in 1879, while in 1882 he was made an honorary member of the Royal Scottish Academy. He is also a member of the Royal Institute of Painters in Water-colours.



No. 230.

## THE WIDOW'S MITE

SIR J. E. MILLAIS, BART., P.R.A.





His landscapes of Scottish scenery are well known. Elected an R.A. in 1893. His picture "June in the Austrian Tyrol" is in the National Gallery of British Art.

227. AUTUMN IN THE ISLE OF ARRAN.

On canvas, 3 ft. 4 in. high by 2 ft. 6 in. wide.

*Bequeathed by Mr. Joseph Beattie.*

## MARKS (H. Stacy), R.A.

Henry Stacy Marks was born in London, September 23rd, 1829. He became a student in the Royal Academy Schools in 1851, and studied under Picot in Paris, 1853. He was elected an A.R.A. in 1871 and an R.A. in 1878. His forte was genre and quaint mediævalism. He was a constant exhibitor at the Royal Academy from 1853, first making a distinct success in 1856 with "Toothache in the Middle Ages." He also produced a variety of works of great technical value for wall decoration, designs for stained glass and book illustrations. He died after a short illness, on January 10th, 1898.

228. INTELLECT AND INSTINCT.

On canvas, 1 ft. 3½ in. high by 2 ft. 3½ in. wide. Painted in 1879.

*Presented by Mr. Richard Chamberlain.*

229. DOMINICANS IN FEATHER.

On canvas, 2 ft. high by 6 ft. 0½ in. wide.

*Presented by Sir John C. Holder, Bart.*

This picture represents, somewhat humorously, a group of penguins—small sea-divers—whose black and white plumage has suggested to the artist a resemblance to a party of Dominican Friars, or Black Friars as they were called in England.

## MILLAIS (Sir John Everett, Bart.), P.R.A.

Sir John Everett Millais, Bart., R.A., was born at Southampton, June 8th, 1829. At the early age of nine he began his art education in Mr. Sass's Academy, and two years later became a student at the Royal Academy.

He gained his first medal at the Society of Arts when only nine; at thirteen he won a medal for a drawing from the antique; at fifteen he began to paint. He exhibited at Westminster Hall, in 1844, a life-size group illustrating the parable of "The Widow's Mite." During his career in the Academy Schools he carried off in turn every honour they had to bestow, including the gold medal for painting; and in 1846 he contributed his first picture to the Academy Exhibition, "Pizarro Seizing the Inca of Peru," when he was seventeen. In 1848 his whole method changed, when the Pre-Raphaelite Brotherhood was formed, of which he, Rossetti, and Holman Hunt were the three founders and principal workers. His first Pre-Raphaelite picture was "Lorenzo and Isabella," painted in 1849, now in the Walker Art Gallery at Liverpool. His other principal works of this period were "Ferdinand Lured by Ariel" and "Christ in the House of His Parents" (1850); "Mariana" and "The Woodman's Daughter" (1851); "The Huguenot" and "Ophelia" (1852). These works, and those of his confrères, were roundly abused by the Press and the public, until Mr. Ruskin, in 1851, came to the support of the new school with enthusiastic approval. But the picture of "The Huguenot" quickly became a public favourite, and from that day the artist went on from success to success. In 1853, when only twenty-four, he was elected an Associate of the Royal Academy, and ten years later—in 1863—he became an R.A. In later years he painted several beautiful landscapes, notably "Chill October," in 1871. He was a member of the Institute of France, and was decorated with the Legion of Honour in 1875; and in 1885 was made a baronet on the recommendation of Mr. Gladstone. As a young man he employed his pencil with great success as a book illustrator, and such magazines as the *Cornhill*, *Good Words*, and *Once a Week* abound in woodcuts from his designs. About the year 1870 he first began to exhibit portraits, one of his most famous ones being that of the three Miss Armstrongs, called "Hearts are Trumps"; and he painted many of the most famous people of his day. Upon the death of Lord Leighton, in



No 231.

THE BLIND GIRL.

SIR J. E. MILLAIS, BART. P.R.A.





1896, he was elected President of the Royal Academy, but he was seriously ill at the time, and died on August 13th, in the same year, of epithelioma of the larynx. (*See Memoir of Rossetti.*) Eight of his pictures are in the National Gallery of British Art, including the "Ophelia," "The Order of Release," and "The Vale of Rest." Ten of his pictures were exhibited in the Birmingham Art Gallery in 1891, including "Mariana," "The Proscribed Royalist," "John Ruskin," "Chelsea Pensioners," and "The Vale of Rest."

### 230. THE WIDOW'S MITE.

On canvas, 3 ft. 10 in. high by 2 ft. 6½ in. wide. Painted in 1869, and exhibited Royal Academy 1870. Etched by C. Waltner, 1880. *See Illustration.*

This picture was painted when Millais was living at Cromwell Place South, not far from the Hospital for Consumption, in honour of which institution, in some degree, it was produced. The same model, Miss Silver, sat in the previous year, 1868, for "The Gambler's Wife." Lord Leighton said that this was the best female head Millais ever painted.

"It originated in this wise. After finishing 'The Gambler's Wife,' the model came one morning dressed in widow's weeds, and begged to see the artist. He was much touched at seeing her pale, sad face, and on hearing her story, which was the usual tale of penury, he asked her to come again next day, dressed as she was, as he could, perhaps, think of a good subject. She came accordingly, and he at once commenced 'The Widow's Mite,' with her as model."—*J. G. Millais.*

### 231. THE BLIND GIRL.

On canvas, 2 ft. 8 in. high by 1 ft. 9 in. wide. Painted and exhibited Royal Academy 1856. Formerly in the collections of Mr. T. Miller, Mr. W. Graham, and Mr. Albert Wood.

*Presented by the Right Hon. William Kenrick, P.C.*

This picture was painted in the same year as "Autumn Leaves" and "Peace Concluded." It was awarded the prize of the Liverpool Academy in 1858, and was sold in the same year at Christie and Manson's for £315. This picture is the most luminous with bright golden light of all Millais's works, and for that reason the more deeply pathetic in relation to the subject. Madox Brown called it "a religious picture and a glorious one," for God's bow is in the sky, doubly, a sign of divine promise specially significant to the blind. Rossetti called it "one of the most touching and perfect things I know," and the Liverpool Academy endorsed his opinion by awarding it their annual prize, although the public verdict generally favoured Abraham Solomon's "Waiting for the Verdict." Millais has himself told the story of how, not knowing that the second rainbow is not really a "double" one, but only a reflection of the first, he did not reverse the order of its colours as he should have done, and how, when it was pointed out to him, he put the matter right, and duly received a fee for so doing. The error is a common one.

It is to be seen in pictures by Troyon and others, students of nature all their lives, who yet never had accurately observed it.

"The background is an open English common, skirted by the tidy houses of a well-to-do-village in the cockney rural districts. I have no doubt the scene is a real one within some twenty miles from London, and painted mostly on the spot. A pretty little church has its window traceries freshly whitewashed by order of the careful warden. The common is a fairly spacious bit of ragged pasture, and at the side of the public road passing over it, the blind girl has sat down to rest awhile. She is a simple beggar, not a poetical or vicious one; a girl of eighteen or twenty, extremely plain-featured, but healthy, and just now resting, not because she is much tired, but because the sun has but this moment come out after a shower, and the smell of the grass is pleasant. The shower has been heavy, and is so still in the distance, where an intensely bright double rainbow is relieved against the departing thunder cloud. The freshly wet grass is all radiant through and through with the new sunshine; the weeds at the girl's side as bright as a Byzantine enamel and inlaid with blue veronica; her upturned face all aglow with the light that seeks its way through her wet eyelashes. Very quiet she is—so quiet that a radiant butterfly has settled on her shoulder, and basks there in the warm sun. Against her knee, on which her poor instrument of beggary rests, leans another child, half her age—her guide; indifferent this one to sun or rain, only a little tired of waiting."—*Ruskin*.

In 1854 Millais was planning this picture and "The Random Shot," and he finally selected the old priory church of Icklesham, near Winchelsea, for the scene of the latter. The artist's son, in his "Life of Millais," says:—"Neither the background nor the figures in 'The Blind Girl' were finished at Icklesham, the middle distance, being, I think, painted in a hayfield near the railway bridge at Barnhill, just outside of Perth. Perth, too, supplied the models from which the figures were finished. The rooks and domestic animals were all painted from nature, as was also the tortoise-shell butterfly, which was captured for the purpose. Both here and in 'The Random Shot' the backgrounds were painted with extraordinary energy and rapidity." Mr. S. Cockerell, however, says that this is incorrect, and that the scene selected is not Icklesham. He writes:—"The background consists of a view of Winchelsea as seen from the flat marshland to the east, and is so accurate that every building and nearly every tree can still be recognized."

## 232. CARTOON: THE RESCUE.

Drawing in black and red chalk, 3 ft. 2 in. high by 2 ft. 4 in. wide.

*Presented by Mr. Edward Nettlefold.*

This is the preliminary study in monochrome for the dramatic picture "The Rescue," painted in 1855, and now in the possession of Mr. Holbrook Gaskell. Ruskin, in his review of the Royal Academy, declared it to be "the only *great* picture exhibited this year," and defended the appearance of haste in the execution, which he contended was well suited to the excitement and action of the subject, which represents a fireman rescuing three young children from a burning house, on the staircase of which their mother kneels, waiting to take them from his arms.



No. 233.

THE DREAMERS.

ALBERT MOORE.





## MOORE (Albert).

Albert Moore was born in York, in 1841, and gave indications of great artistic capacity at a very early age. His father, William Moore, was a portrait painter and teacher of considerable North Country repute, and two of his painter brothers were Henry Moore, R.A., the celebrated painter of the sea, and John Collingham Moore, an excellent landscape and portrait painter, who spent much time in Italy. Two elder brothers, Edward and William, were also painters, and all five on more than one occasion exhibited in the same Royal Academy Exhibition. He studied under his father, and for a few months only in the York School of Design. He came up to London at the age of fourteen, and studied at the Kensington Grammar School for two years, and first exhibited in the Royal Academy in 1857. He was a pupil at the Royal Academy Schools for a short time in 1858. Of actual tutelage he had little from that or any other source. With the exception of several sketching tours in the English Lake District and elsewhere in his younger days, and a visit of some months to Italy, his time was spent almost wholly in London, where he died, unmarried, on September 25th, 1893. A special exhibition of works by members of the Moore family was held at York in 1895.

### 233. THE DREAMERS.

On canvas, 2 ft. 3 in. high by 3 ft. 11 in. wide. Painted and exhibited Royal Academy, 1882. *See Illustration.*

*Presented by Sir Richard and Mr. George Tangye.*

Although "The Dreamers" was painted in 1882, the artist had, in a way, been at work upon it for some years, finished studies and smaller pictures of the separate figures having been completed between 1879 and the latter date, such as "A Work Basket," "Jasmine," "Rose Leaves," "Acacias," "Siesta," and "Musk."

### 234. CARTOON: FIGURE OF CHRIST.

Drawing in sepia, with hair and beard slightly coloured, 3 ft. 11 in. high, by 1 ft. 6½ in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for stained glass.

## MOORE (Henry), R.A.

Henry Moore was born in the city of York, in the year 1831, one of the sons of William Moore and of Sarah Collingham, his wife, who was related to William Hilton, R.A. His first art training was in his father's house, and there he remained and worked for some years, with his elder brother, John Collingham Moore (a good painter of Roman landscape and of charming portraits of children), a sister, and Albert Moore, his younger brother. (See note to No. 233.) He also studied at the York Art Schools. Henry Moore came to London with his elder brother, and was admitted to the Royal Academy schools in the year 1853, and that same year, sufficiently advanced by the teaching of his father, he exhibited at the Royal Academy "Glen Clunie," and "Castle Town of Braemar." He continued to paint landscapes until 1858, and made several tours both at home and in France and Switzerland. His "Swiss Meadow in June," one of his chief pastoral successes, exhibited in the Academy of 1857, was highly praised by Mr. Ruskin. In 1858, he first turned his attention towards the sea. His mastery of the sea was obtained by many years' cruising. Every aspect of water, every sort of weather, every condition of atmosphere, was to him a thing separately known, and clearly set down. His industry was very great, and during forty years he exhibited nearly 600 pictures. Among his best-known works may be mentioned "Clearness after Rain," "Breezy Day in the Channel," "Calm before a Storm," "Off the Lizard," "The Newhaven Packet," etc. He was elected an Associate of the Royal Academy in 1885, and a full Academician in 1893. He also exhibited regularly at the Portland Gallery until it closed in 1861, the Royal Society of British Artists, of which he was some time a member, the British Institution, the Dudley Gallery exhibitions, and the Royal Society of Painters in Water Colours, of which he became an Associate exhibitor in 1876, and a full member in 1880. "Clearing After Rain" obtained at the Exposition Universelle, held at Paris, in 1886, the Grand Prix and the "Legion of Honour." Towards the end of his



No. 235.

THE NEWHAVEN PACKET.

HENRY MOORE, R.A.





active life his robust health was much weakened by five attacks of influenza, and the result of an accident which broke both his wrists. In the spring of 1895 he with difficulty finished his work for the exhibitions; after which he retired to Margate to recruit, but within a fortnight he died of paralysis, on June 24th.

235. THE NEWHAVEN PACKET.

On canvas, 3 ft.  $1\frac{1}{2}$  in. high by 6 ft.  $11\frac{1}{2}$  in. wide. Painted and exhibited Royal Academy, 1885. *See Illustration.*

236. SUMMER TIME OFF CORNWALL.

On canvas, 3 ft. high by 5 ft.  $0\frac{1}{2}$  in. wide. Painted in 1883.

*Presented by the Trustees of the Public Picture Gallery Fund.*

237. IN THE MORAY FIRTH.

On canvas, 1 ft. high by 2 ft. 8 in. wide. Painted in 1876.

*Presented by Mr. Richard Chamberlain.*

238. BY STRESS OF WEATHER DRIVEN.

On canvas, 2 ft. 11 in. high by 5 ft. wide.

*Presented by Mr. James R. Holliday.*

## MORLAND (George).

George Morland, the son of Henry R. Morland, the painter, was born in the Haymarket, 26th June, 1763. He was a student of the Royal Academy, and first exhibited there in 1779. He first produced landscapes, but afterwards, for the most part, subjects with domestic animals; but he rebelled against the restraints of regular study, and gave himself up to a life of folly and extravagance, finally falling into the hands of a picture dealer, in whose house he boarded. In 1786 he married the sister of William Ward, a mezzotint engraver, and then, living for some time quietly, and working hard, his work improved rapidly. His first child dying, and his wife being for a long time a sufferer from a dangerous illness, he once more gave way to dissipation, gradually so confirming his habits of intemperance, that he was never able to disentangle himself from them. Finally he was arrested for large sums owing to publicans, was carried to

a debtor's prison in Coldbath Fields, and died there of utter mental and bodily debility, on the 22nd October, 1804. His neglected and unhappy wife only survived him three days, and they were buried together. Amidst all his faults and all his excesses, Morland was a close observer and true lover of nature in its peculiarly rustic aspects. His rendering of rural scenes was wonderfully truthful, and no artist has painted animals with greater fidelity.

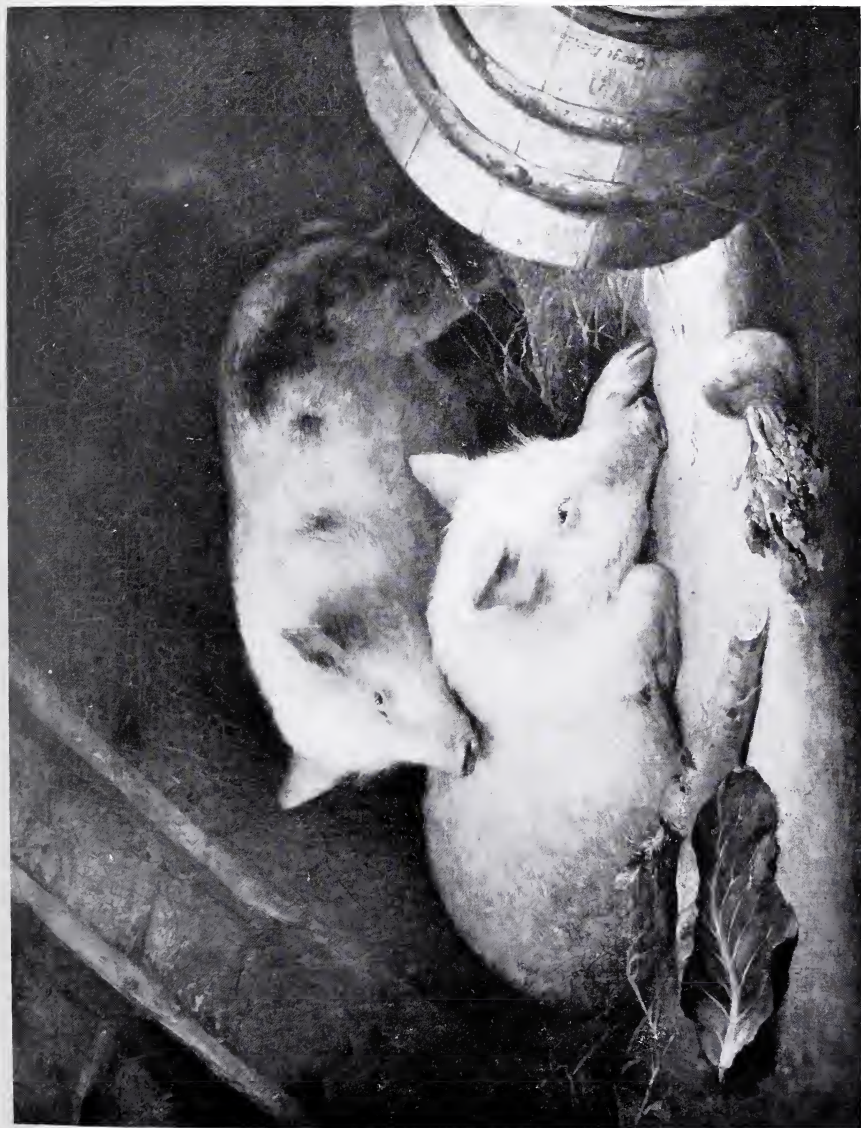
239. PIGS.

On canvas, 2 ft. 4 in. high by 3 ft. 1 $\frac{3}{4}$  in. wide. Exhibited in the Royal Academy in 1797. See *Illustration*.

*Presented by Mrs. Lucock.*

## MORRIS (William).

William Morris, poet and art-worker, was born at Walthamstow, being the eldest son of a merchant of means, who died in 1844. He was educated at Marlborough, and Exeter College, Oxford, where he became the life-long friend of Edward Burne-Jones. He first studied painting, and also gave much time to architecture. In 1858 he published his first volume of verse, *The Defence of Guenevere*. In the early sixties he started, with the assistance of Rossetti, Ford Madox Brown, Burne-Jones, and others, the now famous London firm of Morris, Faulkner, and Co., for the artistic designing and manufacture of wall-papers, stained glass, woven goods, carpets, furniture, and household goods. The manufacturing part of the business was afterwards moved to Merton Abbey, Surrey. To this business he devoted the whole of his life, making countless beautiful designs for the use of the firm, and devoting his leisure to poetry. He published many volumes in both verse and prose, such as *The Earthly Paradise*, 1868-70, and some translations from the Icelandic with Mr. Eiríkr Magnússon. He also published translations of the *Æneid* and *Odyssey*. He was fervid in his sympathy for the working classes, and during the latter years of his life wrote and spoke much in support of socialistic doctrines, and contributed largely to *The Commonwealth*. He also delivered many lectures on art. Among



No. 239.

PIGS.  
GEORGE MORLAND.





his later publications were various romances, in mingled verse and prose, such as *The Roots of the Mountains*, *The House of the Wolfings*, and *The Wood beyond the World*. His latest artistic undertaking was the foundation of the Kelmscott Press, from which were issued, from 1891 to 1898, fifty-two works in sixty-four volumes, a series of beautiful and sumptuous reprints, as well as some original compositions of his own, printed in special types made by himself, and embellished by his own designs, and those of Burne-Jones, Walter Crane, and others. Among these books were included the magnificent edition of Chaucer's Poems, Morris's own *Beowulf*, Shelley, Keats, Rossetti, translations of Mediæval French romances, and parts of Shakespeare, Coleridge, and Swinburne, etc. He died on October 3rd, 1896, and was buried at Kelmscott, near Lechlade. During his career he very greatly contributed to the formation and reformation of English artistic taste in colour and design.

240. CARTOON: ADORING ANGELS.

Drawing in sepia, on paper, the patterns on the robes in red. 3 ft. 6½ in. high  
by 4 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A design for tapestry. Three angels are advancing to the right, in front of a row of apple trees, two praying, and one swinging a censer.

241. CARTOON: ADORING ANGELS.

Drawing in sepia, on paper, the patterns on the robes in red. 3 ft. 6½ in. high  
by 4 ft. 6 in. wide.

*Presented by Mr. C. Fairfax Murray.*

A companion design to the above, with the angels advancing to the left.

## MÜLLER (W. J.).

William John Müller was born at Bristol, in 1812; his father, a German, being curator of the Bristol Museum. At the age of fifteen Müller became the pupil of his townsman, J. B. Pyne, the landscape painter, and displayed his own ability for that department of the art at an early age; he found a generous patron in Mr. Acraman, of Bristol. He first exhibited at the Royal Academy in 1833. In 1834 and 1835 he made a first tour upon the Continent of

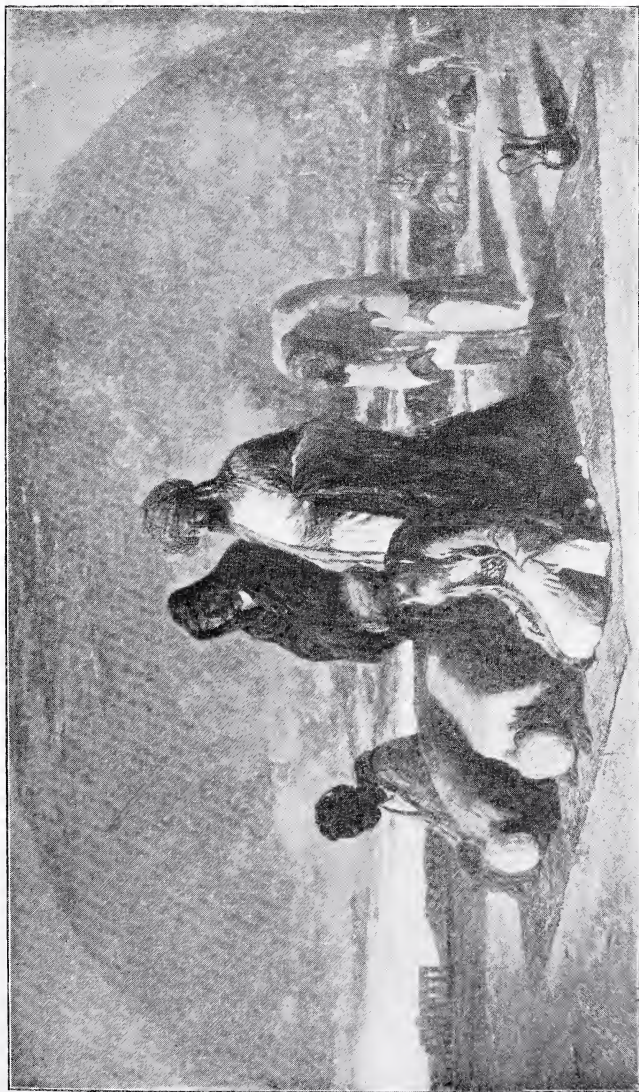
Europe, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the Cataracts ; he settled in London after his return in 1842. In 1843 he accompanied Sir Charles Fellows on his expedition to Lycia, undertaken for the Dilettanti Society, returning to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys ; five were exhibited at the Royal Academy, and two at the British Institution, in 1845 ; but Müller did not long survive to enjoy his growing reputation. He died at Bristol, of disease of the heart, on the 8th of September, 1845, at the early age of thirty-three. Müller's position as an excellent colourist, an accomplished draughtsman, and a sketcher gifted with quite exceptional vigour and rapidity of handling, is undoubted. There can be little doubt that his feeling for colour increased after he visited the East, and all his works after his travels in Egypt and Lycia are rich with the colours of the Orient. After his first visit abroad he adopted a more pearly tone, and his work is full of sunshine and brilliance. Later, after his visit to Egypt, his works showed great mastery of light and shade. A large and important exhibition of his paintings, water-colour sketches, and pencil drawings was held in the Birmingham Art Gallery in 1896.

#### 242. PRAYER IN THE DESERT.

On canvas, 3 ft. 3½ in. high by 5 ft. 10¾ in. wide. Painted in 1843. *See Illustration.*

*Presented by the Right Hon. Joseph Chamberlain, M.P.*

This picture was exhibited in the Royal Academy Exhibition, 1843. It is one of Müller's best-known works, and has been engraved in the Art Union. It was originally in the collection of Mr. William Sharp, of Handsworth. One or two smaller copies of it exist ; the original sketch for the subject, which is especially fine in colour, was, in 1875, in the possession of Mr. J. Henderson, and now belongs to Mr. J. F. Schwann. "Nothing can be more impressive than the way in which Müller has told the story of the Mussulman's devotion to his faith, bowed in prayer towards Mecca—some standing, some kneeling, and some almost prostrate on the mat, and surrounded by the desert ; great character and expression is given to each of the figures. The colour is rich and varied, the general tone being rather dark ; night still lingers in the west—for the time chosen is early morning.



No. 242.

PRAYER IN THE DESERT.

WILLIAM J. MÜLLER.





"The figures for this picture were painted from life-models in London—a very unusual proceeding with Müller. He had some difficulty in finding the right men with sufficient of the Eastern character, and he dressed them up in the costumes he had himself brought home from Cairo."—*N. Neal Solly*.

#### 243. THE ARAB SHEPHERDS.

On canvas, 2 ft. 8 $\frac{3}{4}$  in. high by 5 ft. 4 $\frac{3}{4}$  in. wide. Painted in 1842. See *Illustration*.

*Presented by the Trustees of the Public Picture Gallery Fund.*

This picture was sent to the Royal Academy Exhibition, 1842, and was rejected. It was purchased by Mr. William Sharp. Of this Müller says in a letter to Mr. J. Satterfield, May 11th, 1842:—"I have this year only two pictures (one small) in the Academy. They refused another large landscape ('Arab Shepherds'); this I do not grumble at, as I am aware of the immense multitude of rejected pictures, and I would infinitely sooner have any one picture placed in a good position than three bad. I am happy to say the former is the case, attendant with immediate sale."

#### 244. A STREET SCENE IN CAIRO.

On canvas, 4 ft. 1 $\frac{1}{2}$  in. high by 3 ft. 3 $\frac{1}{2}$  in. wide. Painted in 1839.

*Presented by the Right Hon. Joseph Chamberlain, M.P.*

"Another important picture, painted at this time, and dated June, 1839, is that of a 'Street Scene in Cairo'; it is an upright, 3 ft. by 4 ft. 6 in., and is now in the collection of Mr. Joseph Chamberlain, Edgbaston (1875). On the left-hand an old Turk is seated, and is evidently fully engaged gazing at a fair girl (probably a Circassian slave) whom a villanous-looking Arab, wrapped in a large native cloak, is presenting for his approval. Next to this group is a swarthy man in rich dark blue robe, with another upright figure just behind, carrying on his shoulder a little child who is waving a palm-branch in its hand. On the right are some grim-looking natives, their faces full of the half-savage, half-fanatical expression of the children of the desert; and close by is a mule, partly laden. In the distance a Moorish arch and a minaret rise against the sky, and picturesque Egyptian buildings on either side complete this fine picture: the whole is full of character, and the colouring is rich and mellow, but smoother and less powerful than those of Müller's works which were painted two or three years later. This subject was often repeated, but always, I believe, for a small size."—*N. Neal Solly*.

*The following twelve pencil drawings, made by Müller during his painting tours in Switzerland, Germany, and Italy, in 1834-35, and 1839, were presented by Mr. Robert H. Edmondson.*

#### 245. VIEW NEAR TIVOLI.

Pencil drawing, on buff paper, 9 in. high by 1 ft. 5 in. wide. Inscribed  
"Nr. Tivoli, 1834."

*Presented by Mr. Robert H. Edmondson.*

246. CÀ D'ORO PALACE, VENICE.

Pencil drawing, 10½ in. high by 1 ft. 5½ in. wide. Inscribed "A' Venice, W.M., 1834." *See Illustration.*

*Presented by Mr. Robert H. Edmondson.*

247. ARICCIA, NEAR ROME.

Pencil drawing, 11½ in. high by 1 ft. 5½ in. wide. Inscribed "Aricia, Italy, 1839, W.M."

*Presented by Mr. Robert H. Edmondson.*

248. ROME, FROM CASTLE ST. ANGELO.

Pencil drawing, 10 in. high by 1 ft. 4½ in. wide. Inscribed "Castle St. Angelo, St. Peter's, Bridge of St. Angelo, Vatican, and the Tiber, W.M." *See Illustration.*

*Presented by Mr. Robert H. Edmondson.*

249. VENICE.

Pencil drawing, 1 ft. 1½ in. high by 10¾ in. wide. Inscribed "Venezia, 1834, W.M."

*Presented by Mr. Robert H. Edmondson.*

250. ANDERNACH, ON THE RHINE.

Pencil drawing, on grey paper, 10½ in. high by 1 ft. 4½ in. wide. Inscribed "Andernach Chateau, 1834, W.M."

*Presented by Mr. Robert H. Edmondson.*

251. HEIDELBERG CASTLE.

Pencil drawing, 10½ in. high by 1 ft. 4½ in. wide. Inscribed "Heidelberg, W.M., 1834."

*Presented by Mr. Robert H. Edmondson.*

252. STUDY OF OXEN.

Pencil drawing, 8 in. high by 1 ft. 2¾ in. wide. Inscribed "At Rome, 1835, W.M."

*Presented by Mr. Robert H. Edmondson.*

253. THE LAKE OF WALLENSTADT.

Pencil drawing, 5½ in. high by 1 ft. 5½ in. wide. Inscribed "Wallenstat, Switzerland, 1834, W.M.," and a number of notes added as to colour, etc.

*Presented by Mr. Robert H. Edmondson.*

254. VENETIAN FISHING BOATS.

Pencil drawing, 9 in. high by 1 ft. 4¾ in. wide. Inscribed "Near Venice, with the Isle of St. George, 1834, W.M."

*Presented by Mr. Robert H. Edmondson.*

255. A DISTANT VIEW OF TIVOLI.

Pencil drawing, on buff paper, 12¾ in. high by 10¾ in. wide. Inscribed "Tivoli, 1834."

*Presented by Mr. Robert H. Edmondson.*



No. 243.

THE ARAB SHEPHERDS.

WILLIAM J. MÜLLER.





256. CASTELAMARE.

Pencil drawing, 11 in. high by 1 ft. 5 $\frac{1}{4}$  in. wide. Inscribed "Castlemare, March 2nd, W.M."

*Presented by Mr. Robert H. Edmondson.*

MURRAY (C. Fairfax).

257. ST. GEORGE AND THE DRAGON.

Water-colour drawing, 1 ft. high by 2 ft. 7 in. wide. Painted in 1885.

*Presented by the Trustees of the Public Picture Gallery Fund.*

This is a reduced water-colour copy, made by Mr. Murray, in 1885, of the large picture by Vittore Carpaccio in the Church of San Giorgio de' Schiavoni, in Venice, painted in 1502.

In 1451 the sailors of Illyria, having compassion on the miserable lot of a great number of their compatriots, who died in Venice without means of burial, decided to establish a charitable association under the patronage of St. George and St. Triphon. By decree of May 19, 1451, the Council of Ten approved of this foundation, and a little while after, Lorenzo Marcello, prior of the Monastery of St. John of Jerusalem, granted them, within the convent buildings, several rooms in which to meet for purposes of worship. In 1501, the convent having fallen into ruins, the Illyrians built a chapel consecrated to St. George, which Jacopo Sansovino finished in 1551. The interior of this oratory was decorated with nine paintings by Carpaccio, in three of which he represented scenes from the legend of St. George, which are considered to be among his finest works.

For memoir of Carpaccio, see page 5.

NEWMAN (H. R.).

H. Roderick Newman is an American artist, who has worked chiefly in Florence and its neighbourhood, and also in Cairo. He was employed regularly by Mr. Ruskin to make architectural records for the Museum at Sheffield. Among his drawings in the Ruskin Museum are representations of the Baptistery, Giotto's Tower, and Duomo, Florence, and a number of small Italian landscapes. Ruskin regarded these Florentine drawings as "quite the most valuable records yet existing of the old city and her Duomo."

258. ST. MARTINO, LUCCA.

Water-colour drawing, 2ft. 2 in. high by 1 ft. 4 $\frac{3}{4}$  in. wide. Painted in 1877.

*Presented by the Right Hon. William Kenrick, P.C.*

The Cathedral of Lucca, S. Martino, was erected in 1060-70 in the Romanesque style by Bishop Anselmo Badagio (afterwards Pope Alexander II.), but afterwards frequently restored, with a sumptuous façade. The vestibule was added in 1233 and the choir was begun in 1308. The vestibule contains cultures of the beginning of the 13th century, representing the history of St. Martin. Over the small door is St. Regulus on the right, and a "Descent from the Cross" on the left, by Niccolo Pisano; below, the "Adoration of the Magi," of Pisano's school. The church is entered by three doors of carved wood, that in the centre being the finest.

NOBLE (John S.).

259. READY FOR WORK.

On canvas, 5 ft. high by 3 ft. 9 $\frac{1}{2}$  in. wide.

*Presented by Mr. G. H. Johnstone.*

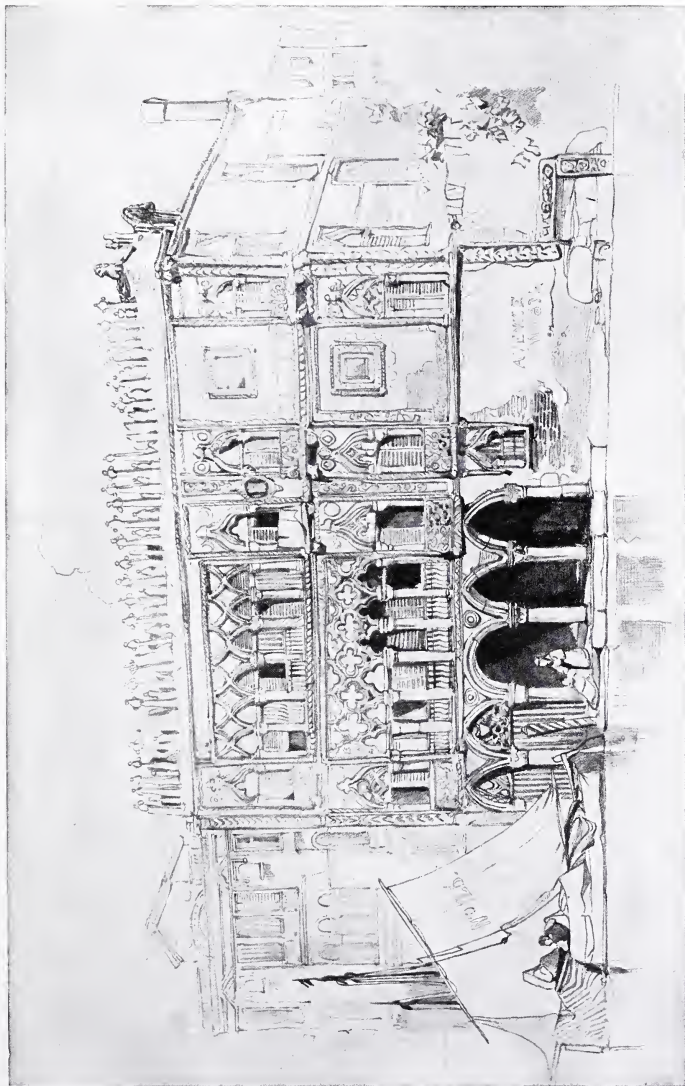
NORTH (J. W.), A.R.A.

John William North was born near London, in 1842. He studied for a time at the Marlborough House School of Art, and afterwards at South Kensington. Later on he worked with Frederick Walker, G. J. Pinwell, and Charles Green, under Mr. J. W. Whymper, at Lambeth. Mr. North and Walker worked together for a number of years, and the latter's work was in consequence much influenced, the cold colouring of his earlier changing to the warmth of his later manner. Mr. North was elected an Associate, and ultimately a Member, of the Royal Society of Painters in Water-colours; and in 1893 was made an Associate of the Royal Academy. He is chairman of a limited company which was formed in 1895, in conjunction with the R.W.S., to supply artists with a guaranteed pure and reliable paper. According to Mr. Herkomer, the special characteristic of his art lies in its singular charm of sensitive beauty. He is a slow worker, and produces comparatively little. His home is in Somersetshire.

260. SWEET WATER MEADOWS OF THE WEST.

On canvas, 4 ft. 3 in. high by 6 ft. 1 in. wide.

*Presented by the Right Hon. William Kenrick, P.C.*



No. 246.

CÀ D'ORO PALACE, VENICE.

WILLIAM J. MÜLLER.





## OLSSON (Julius).

Julius Olsson was born in London, in 1864, and, after finishing his education, entered a merchant's office in the City, where he remained for four years. He then abandoned business for art, in which, however, he received no instruction, being entirely self-taught. For some years he travelled, spending much time afloat, and it was on board ship that his studies of the sea were made. He spent a couple of winters in Sark, in the Channel Islands; and in 1890 settled down in St. Ives. His first success was made when one of his pictures was purchased for the Carnegie Gallery, in Pittsburg, U.S.A. He has been a member of the Royal Society of British Artists and the New English Art Club, and is now a member of the Society of Oil Painters. He received honourable mention at the Paris Salon in 1900, and a gold medal in 1903. He has exhibited regularly at the Royal Academy since 1892. Among his more recent pictures may be mentioned "The Coasts of the Sirens" (R.A., 1899); "Frosty Evening" (New Gallery, 1899); "The Derelict" (R.A., 1900); "Winter Evening" (New Gallery, 1901); "Storm" (R.A., 1902); "The White Squall" (R.A., 1903); and "The Tempest" (R.A., 1904).

### 261. THE WHITE SQUALL.

On canvas, 3 ft. 11½ in. high by 4 ft. 11½ in. wide. Painted and exhibited Royal Academy, 1903. *See Illustration.*

*Presented by Mr. William A. Cadbury.*

This picture was painted at the Land's End, a district in which the artist has done much of his best work, and represents a ground sea tumbling in over a sunken reef.

## O'NIEL (Henry N.), A.R.A.

Henry Nelson O'Niel was born at St. Petersburg in 1817, but was brought to England at the age of five. In 1833 he became a student at the Royal Academy Schools. Some years afterwards he went to Italy with his fellow-student Elmore. On his return he rapidly rose to fame as a contri-

butor to the Royal Academy Exhibitions, and was elected an Associate of that body in 1860. "The Death of Raphael" is considered his best picture. He also executed a number of landscapes and portraits, and was the author of various treatises on art. He died March 13th, 1880.

262. THE TRIAL OF QUEEN CATHERINE.

On canvas, 1 ft.  $4\frac{3}{4}$  in. high by 2 ft.  $1\frac{1}{2}$  in. wide.

*Presented by Colonel Ratcliff.*

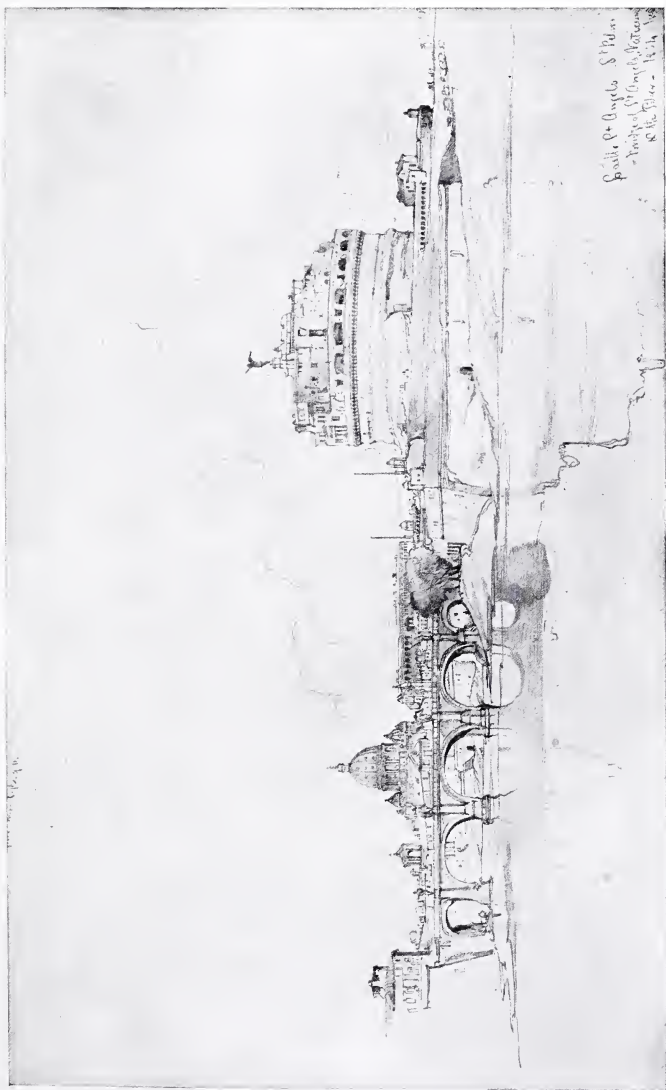
Catherine of Aragon, daughter of Ferdinand and Isabella of Spain, was the first wife of Henry VIII. He had no male heirs, and all her children died young except Mary. This uncertainty about the succession to the throne would be likely to again plunge England into conflict. The queen, too, was old and sickly, and the king had become enamoured of Ann Boleyn, a lady of the court. Cardinal Wolsey was in favour of the divorce, which the Pope was asked to grant on the ground that the marriage was irregular, Catherine being the widow of Henry's eldest brother, Arthur, Prince of Wales. The Pope appointed a court to try the validity of the marriage in 1529—but their decision, given against Catherine, was revoked by him. But the king's patience became exhausted. Wolsey was disgraced, Henry privately married Ann Boleyn, an act was passed forbidding appeals to Rome, and in 1533 Archbishop Cranmer granted the divorce. The picture represents the latter trial, the scene being taken from Shakespeare's *Henry VIII.*, when Catherine flings herself at the king's feet, saying:—

"Sir, I do desire you, do me right and justice ;  
And to bestow your pity on me : for  
I am a most poor woman, and a stranger,  
Born out of your dominions."

*Henry VIII.*, Act ii., Scene iv.

## OPIE (John), R.A.

John Opie was born near Truro, in May, 1761 ; his father was a carpenter. He early gave indications of unusual ability, and having attracted the notice of Dr. Wolcot, was taken by him to London, and introduced to Sir Joshua Reynolds. Opie was an exhibitor at the Royal Academy in 1782, and for some time he created a considerable sensation in London as the "Cornish Genius." He painted in a broad manner, and was successful both as a historical and a portrait painter. He was made a member of the Academy in 1787. In 1805 he obtained the professorship of painting at the Royal Academy, but delivered one course of lectures only,



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ROME.

WILLIAM J. MULLER.





in 1807, and in an incomplete state—on design, on invention, on chiaroscuro, and on colouring. He did not live to write the two intended on composition and expression. He died in the prime of life, April the 9th, 1807, and was buried by the side of Sir Joshua Reynolds, in St. Paul's Cathedral.

263. DETECTED CORRESPONDENCE.

On canvas, 7 ft. 9 in. high by 5 ft. 5½ in. wide.

*Presented by the Society of Arts.*

## OULESS (Walter William), R.A.

Walter William Oules was born at St. Heliers, Jersey, on September 21st, 1848. He was educated at Victoria College, Jersey, and went to London in 1864, being admitted a student of the Royal Academy in the following year. While there he took a silver medal in the Antique School. He has been a constant exhibitor at Burlington House since 1869, his first works being subject pictures; but in 1872, acting on the advice of Millais, he took to portrait painting, and has since devoted himself almost entirely to that branch of art. He was elected an Associate of the Royal Academy in 1877, and an R.A. in 1881. He has painted portraits of many of the leading members of the learned professions, and of the army, navy, and church, and has received a number of medals and honours at various Continental Exhibitions.

264. ALDERMAN CHARLES GABRIEL BEALE,

Three times Lord Mayor of Birmingham, 1897-98, 1898-99, 1899-1900.

On canvas, 3 ft. high by 2 ft. 3½ in. wide. Painted in 1901.

*Presented by the Subscribers.*

## PATTEN (G.), A.R.A.

George Patten, A.R.A., the son of a miniature painter, was born in 1801. He entered as a student of the Royal Academy in 1816, and followed the profession of a miniature painter until 1830, but afterwards practised oil-painting. In 1837 he went to Italy for the purpose of study, and in the same year was elected an Associate

of the Royal Academy. In 1840 he went to Germany, and painted a portrait of Prince Albert, who subsequently appointed him Painter-in-Ordinary. After this he obtained a large practice in presentation portraits. He painted subjects similar to those of Etty. In the latter part of his life he lived at Ross, Herefordshire. He died in March, 1865.

265. A NYMPH AND CUPID.

On canvas, 4 ft. 7½ in. high by 3 ft. 9 in. wide. Painted in 1831.

*Presented by the Society of Arts.*

## PETTITT (Edwin A.).

Edwin Alfred Pettitt, son of J. P. Pettitt, was born in Birmingham in 1840, but left for London at an early age. He spent many years painting in Switzerland and Italy, and was a regular exhibitor at the Royal Academy and other London and provincial exhibitions. When the Queen visited North Wales in 1889, a picture of "Bala Lake," painted by Mr. Pettitt, was subscribed for and presented to her Majesty by the ladies of Bala.

266. THE MATTERHORN.

On canvas, 4 ft. 8 in. high by 3 ft. 7½ in. wide.

*Presented by Mr. Henry Wilmott.*

The Matterhorn, 14,800 feet high, was ascended for the first time in 1865 by Mr. Whymper, the artist, Lord Francis Douglas, Mr. Hudson, Mr. Haddow, and three guides—the two Tangwalders and Croz. In descending, a slip by one of the party cost the lives of Lord Francis Douglas, Hudson, Haddow, and Croz, who fell from near the summit on to the glacier below, a distance of over five thousand feet.

## PHILLIPS (Thomas), R.A.

Thomas Phillips was born at Dudley, in Worcestershire, 18th October, 1770. He was placed, when still young, with Mr. Eginton, at Birmingham, to learn glass-painting; and in 1790 he went to London, with an introduction to West, who employed him to paint on the window of St.



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THE WHITE SQUALL.  
JULIUS OLSSON.





George's Chapel, at Windsor. In 1792 he was an exhibitor at the Royal Academy, and in 1804 was elected an Associate. He appeared at first as an historical painter, but from the year 1796 his contributions to the exhibitions were almost exclusively portraits; and he exhibited altogether 339 pictures in the Academy. Phillips was elected a Member of the Royal Academy in 1808; and in 1825 he succeeded Fuseli as Professor of Painting. He made a tour in Italy after his appointment, in company with Hilton, to enable him the better to discharge the duties of his office. He composed, in all, ten lectures, which he published in a collected form after his resignation of his professorship in 1832. He died at his house in George Street, Hanover Square, April 20th, 1845.

267. SIR JOHN FRANKLIN, R.N.

On canvas, 2 ft. 6 in. high by 2 ft. 0½ in. wide.

*Presented by the Society of Arts.*

Sir John Franklin, Rear-Admiral, the famous Arctic navigator and explorer, was born in 1786. As a midshipman he took part in the bombardment of Copenhagen and the battle of Trafalgar. In April, 1818, he commanded the *Trent* in an expedition to discover the North-west passage, and returned unsuccessful in October of the same year. His second expedition started in 1825, and returned in 1827, after exploring a vast tract of the hitherto unknown coast of North America. He sailed on his third expedition on May 24th, 1845, and the last despatches received from him were dated July 12th of that year. He discovered the North-west passage by sailing up Victoria Straits and Peel Sound, now named Franklin Straits. Between the years 1848 and 1859 twenty-one expeditions were sent in search of him. Discoveries made by Lieutenant Hobson near Cape Victoria include a paper signed by Captain Fitzjames, certifying that Franklin died 11th June, 1847. Every member of this ill-fated expedition perished. A national monument to him and his companions was raised in Waterloo Place in 1866.

## PROUT (Samuel).

Samuel Prout was born at Plymouth, September 17th, 1783, and was taught drawing in the Grammar School of that town. He was delicate as a child, and drawing had great attractions for him. John Britton first employed him during a journey in Cornwall, when collecting materials for his *Beauties of England and Wales*. In 1802 he sent some

drawings to Britton which showed great progress, and he came to London to reside with him in Clerkenwell for two years. Here he copied the works of the best typographical draughtsmen of the day. In 1804 he exhibited at the Royal Academy, and continued to do so for two years, but had to live in the country on account of his health. In 1812 he came again to London, and resided at Stockwell. Improved in his art, he was an exhibitor at the Water-colour Society in 1815, and in 1820 was elected a Member. He first visited the Continent in 1818, and frequently afterwards on account of his health, becoming celebrated as a painter of churches, town halls, cathedrals, and market places. In 1824 he visited Venice and various parts of Italy. His perception of the picturesque was as remarkable as the skill with which he depicted its effects. He suffered much from ill-health, but was a constant worker and exhibitor. He died at Camberwell, February 10th, 1852, aged 68 years.

268. CHURCH PORCH AT TOURS, FRANCE.

Water-colour drawing, 12½ in. high by 8½ in. wide.

269. THE PORTICO OF OCTAVIA, ROME.

Water-colour drawing, 1 ft. 4¾ in. high by 11½ in. wide.

*Presented by the Right Hon. William Kenrick, P.C.*

The Portico of Octavia was erected by Augustus, on the site of a similar structure of Metellus (B.C. 149), and dedicated to his sister. Under Titus it was destroyed by a fire which raged in this quarter of the city, but was restored by Sept. Severus and Caracalla in 203, as the inscription records. The Colonnade enclosed an oblong space, within which stood temples of Jupiter Stator and Juno. Columns from this structure are frequently seen built into other edifices. It was adorned with many admirable works of art, which formed part of the Macedonian booty, and it was here that the Medici Venus was found. In 770 the church of St. Angelo in Pescheria was built on the ruins of the colonnade by Stephen III., but having been frequently restored, it has lost its mediæval character.

## PYNE (J. B.).

James Baker Pyne was born in Bristol in 1800, and began to study law, but abandoned it, and, self-taught, struggled to make himself an artist. He soon obtained considerable

local reputation. In 1835 he moved to London, and first exhibited at the Academy in that year, and in 1842 was made a Member of the Society of British Artists, of which Society he was for many years Vice-President. He spent some time in Italy, Switzerland, and Germany. He published "Windsor and its Environs," "The English Lake District," and others, which soon caused him to be widely known. He died in 1870. He was fond of powerful contrasts, both of colour and light and shade. During his residence in Bristol he numbered W. J. Müller among his pupils.

270. CUMBERLAND LAKE SCENE: THIRLEMERE.

Water-colour drawing, 1 ft.  $1\frac{1}{2}$  in. high by 1 ft.  $7\frac{3}{4}$  in. wide. Painted in 1849. ✓

## REID (Flora M.).

Miss Flora MacDonald Reid was born in London, but returned to Scotland with her parents when three years old. She first studied drawing at the Edinburgh School of Art. With this exception, she received the whole of her art education from her brother, Mr. John R. Reid, who from the very beginning set her to study painting in the open air. Since then she has painted much abroad, particularly in Belgium, Holland, France and Norway. Her first exhibited picture was at the Royal Scottish Academy, when she was sixteen. From that time her most important pictures have been exhibited at the Royal Academy. Among them may be mentioned "The Last Sacrament," painted in 1895, and purchased by the Corporation of Liverpool. Pictures of hers have also been purchased by the Corporations of Leeds and Dudley for their permanent collections.

271. THE FIRST COMMUNION.

On canvas, 4 ft. high by 5 ft. wide.

*Presented by Mr. George Myers.*

## REYNOLDS (Sir Joshua), P.R.A.

Joshua Reynolds was born at Plympton, in Devonshire, July 16, 1723, where his father, the Rev. Samuel Reynolds,



was master of the grammar school. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art. He was, accordingly, in 1741, placed with Hudson, the leading portrait painter in London; he remained, however, with him only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and began practice in London. In 1749 he accompanied Commodore (afterwards Lord) Keppel, in the "Centurion," to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished painter in the capital. In 1768 he was unanimously elected president of the then newly-established Royal Academy of Arts in London, and was knighted by George III. on the occasion. He succeeded Allan Ramsay as principal painter-in-ordinary to the King in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral. He exhibited altogether 245 works at the Royal Academy, his contributions amounting on an average to eleven annually. He delivered fifteen discourses on art in the Royal Academy. Several complete editions of his literary works have been published. His portraits are extremely numerous; the prints after them amount to about seven hundred.

272. DR. JOHN THOMAS, LORD BISHOP OF ROCHESTER.

On canvas, 4 ft. 1½ in. high by 3 ft. 3½ in. wide. *See Illustration.*

Dr. John Thomas was born at Carlisle, October 14th, 1712, and from the grammar school there proceeded to Queen's College, Oxford. He was ordained in 1737, and became D.C.L. in 1742. In 1769 he was Prebendary of Westminster, and was promoted to the Deanery upon the resignation of Bishop Pearse. He also succeeded the latter as Bishop of Rochester on his death in 1774, and filled the position until his death on August 22nd, 1793. He was also Dean of the Most Honourable Order of the Bath. Bishop Newton, who wrote his life, tells a quaint story about the confusion between this bishop and another of the same name:—"Which Dr. Thomas do you mean?" "Dr. John Thomas." "But they are both named John." "Well, the Dr. Thomas who has a living in the City." "They both have livings in the City." "I mean the Dr. Thomas who is Chaplain to the King." "They are both Chaplains to the King." "Well, the Dr. Thomas who is a very



No. 272. DR. JOHN THOMAS, BISHOP OF ROCHESTER.

SIR JOSHUA REYNOLDS, P.R.A.



good preacher." "They are both very good preachers." "The Dr. Thomas who squints." "But they both squint!" This is quoted in Stanley's *Memorials of Westminster Abbey*.

## RICHMOND (Sir W. B.), R.A., K.C.B., D.C.L.

William Blake Richmond, son of George Richmond, R.A., was born in London, November 29, 1843. He obtained two silver medals at the Royal Academy Schools in 1857. In 1859, 1860, and again in 1865, he travelled in Italy, in the latter year working in Rome at sculpture, architecture, fresco, and tempera painting. In 1870 he settled in England, and painted numerous portraits and other pictures. In 1873 he executed a series of frescoes, illustrating *The Life of Woman*, for Mr. J. S. Hodgson, of Lythe Hill, Haslemere. In 1873 also, he executed the colossal "Prometheus," exhibited in the Academy, which he has since presented to the Birmingham Art Gallery. Since then he has exhibited many works at the Academy and Grosvenor Gallery. He was elected Slade Professor at Oxford, in the place of Mr. Ruskin, in 1878, but resigned the post in 1883, when Mr. Ruskin again filled it. He received an honorary M.A. degree, and was elected a Fellow of the Society of Antiquaries. He has made many studies in many parts of Italy, Greece, and Egypt, during several successive journeys. He was elected an Associate of the Royal Academy in 1888, and an R.A. in 1895. In 1897 he was made a K.C.B. He designed and supervised the carrying out of the internal mosaic decorations in St. Paul's Cathedral.

### 273. AN AUDIENCE IN ATHENS DURING THE REPRESENTATION OF THE AGAMEMNON.

On canvas, 6 ft. 10½ in. high by 9 ft. 11½ in. wide. Painted in 1884, and exhibited in the Grosvenor Gallery, 1885.

*Presented by the Trustees of the Public Picture Gallery Fund.*

"The picture represents the theatre at Athens during the description of the murder of Agamemnon, as given by Clytemnestra in the 'Agamemnon' of Æschylus. The scene is instinct with terror in the faces and actions of



the spectators, who sit in three rows under the shadow of the valarium extended above the colonnade which goes from side to side. Between the white shafts of the columns are seen the rocky ground near the city, the Acropolis with its group of temples, the fanes of Theseus and Bacchus, cypresses and gigantic pines, and summer clouds trailing across the sky. The spectators are all attention; the triple line of eyes is concentrated upon the stage, where we seem to stand near the tragedian who has entered with the axe.

"In the centre is the archon on his throne; near him on each hand stands a young priest of Bacchus, clad in leopard's skin. To the right and left sit the elders of Athens. One of them seems to be conscience-stricken, and betrays an inward awe that is not evinced by his companions. At the extremities of this row are the slaves of the theatre, each in his quasi-Egyptian attire, with his hands folded before him, and absorbed by the passion of the actor, although all heed for ordinary displays of emotion has long been unknown to them. Of the rank and file of the spectators, one stands upright in the row; two, leaning forward on the bench, rest their chins upon their hands; while another, who has a red mantle about his head, is still as a statue, and lets his interknit fingers lie in his lap. Several appear to be entranced. One has not moved his hands from the place they occupied on the back of the seat when the actor entered, and his face is fixed like a mask. One has thrust his long thin visage between his attenuated hands, while the strident voice rings in his ears, 'I dare avow his death and justify the deed!' The shifting eyes of some seem to follow the movements of the murderous axe, and some sinking backwards, draw their breath deeply."

When Agamemnon went to the Trojan war, he left his cousin Ægysthus to take care of his wife and his family and all his domestic affairs. In the absence of Agamemnon, Ægysthus made his court to Clytemnestra and publicly lived with her. Her infidelity reached the ears of her husband before the walls of Troy, and he resolved to take full revenge upon her and her lover upon his return. He was prevented from putting his schemes into execution; Clytemnestra, with her lover, murdered him on his arrival, as he came out of the bath, or, according to other accounts, as he sat down to a feast prepared to celebrate his happy return. Cassandra shared his fate; and Orestes, the son of Agamemnon, would also have been deprived of his life, like his father, had not his sister Electra removed him from the reach of Clytemnestra. After this murder, Clytemnestra publicly married Ægysthus, who ascended the throne of Argos. Orestes, after an absence of seven years, returned to Mycenæ, resolved to avenge his father's murder. He concealed himself in the house of his sister Electra, who had been married to a person of mean extraction and indigent circumstances. His death was publicly announced, and when Ægysthus and Clytemnestra repaired to the Temple of Apollo, to return thanks to the god for the death of the surviving son of Agamemnon, Orestes, who, with his faithful friend, Pylades, had concealed himself in the Temple, rushed upon them and killed them with his own hand. They were buried without the walls of the city, as their remains were deemed unworthy to be laid in the sepulchre of Agamemnon.

Sir W. B. Richmond gives us the aspect of the Athenian audience at the moment that Clytemnestra describes the slaying of Agamemnon, exclaiming:

" Him twice I smote—twice groaning prone he fell  
 With limbs relaxed ; then, prostrate where he lay,  
 Him with third blow I dowered, votive gift  
 To Hades, guardian of the dead below ;  
 Then as he fell he chafed his soul away."

A. SWANWICK—*Translation.*

## 274. PROMETHEUS.

On canvas, 13 ft. 11 in. high by 6 ft. 11 in. wide.

*Presented by the Artist.*

Prometheus surpassed all mankind in cunning and fraud. He ridiculed the gods, and deceived Jupiter himself. That god, to punish Prometheus and the rest of mankind, took away fire from earth ; but Prometheus, with the assistance of Minerva, climbed the heavens, and stole fire from the chariot of the sun. Therefore Jupiter caused him to be carried to the top of Mount Caucasus, where he was chained to a rock, and for 30,000 years a vulture was to feed upon his liver, which was never diminished, though continually devoured. After 30 years of torture he was delivered by Hercules, who killed the bird of prey.

## RIVIERE (Briton), R.A., D.C.L.

Briton Riviere was born in London, August 14th, 1840, being the son of Mr. W. Riviere, an artist of standing in London, who contributed to the Westminster Hall Exhibition of Cartoons in 1843, and who was head of the Drawing School at Cheltenham College, and afterwards a teacher of drawing at Oxford. He studied under his father for nine years ; entered the University, and took his M.A. degree in 1873. The first pictures he exhibited were home rural scenes, such as " Sheep on the Cotswolds," in the Royal Academy, 1858. For four years after that he came under the influence of the Pre-Raphaelites, and his pictures were rejected at the Academy during that period. Since 1864 he has painted many famous pictures, always choosing his subjects among animals. He was elected an A.R.A. in 1878, and a Royal Academician in 1881. Among his principal pictures may be mentioned—" The Long Sleep," 1866 ; " Charity," 1870 ; " Circe and the Friends of Ulysses," 1871 ; " Daniel in the Lion's Den," 1872 ; " Argus," 1873 ; " The Last of the Garrison," 1875 ; " Pallas Athene and the Swineherd's Dogs," 1876 ; " An Anxious Moment," " The Ruins of Persepolis," 1878 ;

“In manus tuas, Domine,” “The Poacher’s Widow,” 1879; “The Magician’s Doorway,” 1882; “The Unclean Spirits entering into the Swine,” 1883; “The King and his Satellites,” 1884; “Væ Victis,” in 1885; “Rizpah,” and “Union is Strength,” in 1886, etc. He was elected a D.C.L. of Oxford, 1891. A number of his finest works were exhibited in this Gallery in 1892. Many of his pictures have been engraved, and others have been etched by various well-known artists.

275. PHŒBUS APOLLO.

On canvas. 4 ft. 5½ in. high by 8 ft. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

In Greek mythology Apollo is called Phœbus, or the sun-god, because he drove the chariot of the sun. He was a son of Jupiter and Latona, and brother of Diana. He received from Jupiter the power of knowing futurity, and he was the only one of the gods whose oracles were in general repute all over the ancient world. He was the god of all the fine arts, of medicine, music, poetry and eloquence, of all which he was deemed the inventor. He is generally represented with long hair, a tall, handsome, beardless young man, holding in his hand a bow, and sometimes a lyre. He had temples and statues in every country, particularly in Egypt, Greece, and Italy. His most splendid temple was at Delphi, where every nation and individual made considerable presents when they consulted the oracle.

## ROBSON (George Fennel).

G. F. Robson, an eminent landscape painter in water-colours, was born in Durham in 1790. He displayed a taste for drawing at a very early age, but received no regular instruction in art. At the age of 16 he went to London, and supported himself by his drawings, which he displayed in the window of a carver’s shop, and sold for small sums. A little later he tramped all over the high-lands of Scotland, dressed as a shepherd, and made many transcripts of the beautiful scenery of Loch Katrine and its neighbourhood. He also visited the English Lakes, North Wales, and Ireland. He was a constant exhibitor with the Water-Colour Society. Robert Hills inserted animals, especially deer, in some of Robson’s drawings. He died in London, in 1833.

276. SHANKLIN CHINE, ISLE OF WIGHT.

Water-colour drawing,  $9\frac{1}{2}$  in. high by  $11\frac{3}{4}$  in. wide. Signed "G. F. Robson."

RODEN (W. T.).

William T. Roden, the well-known Birmingham portrait-painter, was born in Bradford Street in 1817, and was apprenticed to an engraver named Dew, at the close of his association with whom he engraved for Messrs. Hogarth, publishers, his most noteworthy work being a plate of "John Knox preaching at the Court of Queen Mary." After following the art of engraving for about ten years, he took to portrait painting, and attained a considerable measure of success, his services being in great request for presentation portraits. Besides those in the Art Gallery and at Aston Hall, there are portraits by him in the Board Room of the General Hospital, at Saltley College, in the board rooms of banks and other institutions, and in the hands of private persons throughout the Midlands. Lord Palmerston sat three times to him. He co-operated with others in founding the old Birmingham Art Gallery, and was for many years an active member of the Royal Society of Artists. He continued to paint until a few years previous to his death, but on Christmas Day, 1890, he suffered from a stroke, which left him much weakened, and on the third anniversary of the attack he died at his sister's house in Handsworth, 1892.

277. JOHN HENRY CHAMBERLAIN.

On canvas, 2 ft. 5 in. high by 2 ft.  $0\frac{1}{2}$  in. wide. Painted in 1864.

*Presented by Mrs. Chamberlain.*

John Henry Chamberlain, architect, son of the Rev. Joseph Chamberlain, of Leicester, was born in that town on June 26th, 1831, and was educated at schools there and in London. At an early age he was articled to Mr. Henry Goddard, an architect of some note in Leicester, with whom he remained for several years. He became an ardent student of the works of Ruskin, and was led to visit Venice and other Italian cities, where he made careful drawings of monuments of early Gothic architecture. Returning to England in 1856, he settled in Birmingham, and in the erection of warehouses and residences endeavoured to effect an improvement in the style of the buildings. In 1864 he entered into partnership with Mr. William



Martin, and many of the most important buildings in the town were the result. In 1863 he became honorary secretary to the Midland Institute, which office he held without interruption until the day of his death. When he undertook the management there were only a few hundred students, but, through his incessant labour in developing the classes, the number was advanced to four thousand. In regard to the School of Art, his work was not less notable. He was appointed chairman in 1874, and the school, under his fostering care, rapidly advanced in magnitude and influence. The Society of Artists was another organization which engaged his special attention; he was elected a member in March, 1861, and was appointed Professor of Architecture, and in 1879 became Vice-President. He was, also, one of the first trustees of Mr. Ruskin's St. George's Guild. On October 22nd, 1883, he delivered a lecture on "Exotic Art," at the Midland Institute, and died suddenly of heart disease directly afterwards.

#### 278. SAMUEL LINES.

On canvas, 4 ft. 1 in. high by 3 ft. 3½ in. wide. Painted in 1863.

*Permanent Loan from the Council of the Midland Institute.*

For memoir of Samuel Lines, see page 97.

#### 279. PETER HOLLINS.

On canvas, 4 ft. 1½ in. high by 3 ft. 3 in. wide.

*Presented by the Subscribers.*

Peter Hollins, the eldest son of William Hollins (1754-1843), sculptor, was born in 1800, in his father's house in Birmingham. He received his education as a sculptor from his father, and took lessons in drawing from J. V. Barber. (See page 8.) He assisted his father in many of his works, including those at Alton Towers. He worked for a short time in Chantrey's studio. About 1828 he removed to London, and settled in Old Bond Street. He obtained many commissions, and his work was much admired. At the Royal Academy he frequently exhibited busts, allegorical groups, and historical subjects. On the death of his father he returned to Birmingham, and restored the tower front of St. Philip's Church in memory of him. He executed many important works in the town, including the statues of Sir Robert Peel and Sir Rowland Hill. There are fine monuments executed by him in Malvern Priory Church, Lichfield Cathedral, and Weston Church, Shropshire. He was a devoted friend and member of the Birmingham Society of Artists through all its vicissitudes, and was one of its Vice-Presidents. He died in Great Hampton Street, Birmingham, on August 16th, 1886. He was well known and universally popular in the town. The above portrait of him was purchased by subscription and presented to the Art Gallery.

#### 280. HIS EMINENCE CARDINAL NEWMAN, D.D.

On canvas, 4 ft. 1½ in. high by 3 ft. 4 in. wide. Painted in 1879.

*Presented by the Subscribers.*

John Henry Newman, Cardinal Deacon of the Holy Roman Church, was born in London in 1801, and educated at Ealing School, whence he proceeded to Trinity College, Oxford, where he graduated B.A. in 1820, and was elected Fellow of Oriel College. In 1825 he became Vice-Principal of St. Alban's Hall, and in 1826 Tutor of his college. In 1828 he accepted the incumbency of St. Mary's, Oxford, with the outlying chaplaincy of Littlemore; and in 1842 he quitted Oxford, and established at Littlemore an ascetic community on a mediæval model, over which he presided for three years. He held St. Mary's until 1843, when by his preaching he gained such influence over the younger members of the University that he became, in conjunction with Dr. Pusey, the recognised leader of the High Church Party. He took a leading part in the publication of the *Tracts for the Times*, to which he contributed the final tract, No. 90, which was severely censured by the University authorities. In October, 1845, he seceded from the Established Church, was received into the Roman communion, and, after being ordained priest, became founder of the English Oratory, and head of its Birmingham House. In 1854 he was appointed Rector of the newly-founded Catholic University in Dublin, but resigned in 1858, and established a school for the sons of Roman Catholic gentry in Birmingham. Dr. Newman was created and proclaimed a Cardinal Deacon by Pope Leo XIII., in 1879. He wrote and published many lectures, sermons, essays, and books, including an autobiographical record of his life, entitled *Apologia pro Vita Sua* in 1864; a *Collection of Poems* in 1868; and an *Essay on Assent* in 1870. He died August 11th, 1890.

## 281. JOSEPH MOORE.

On canvas, 1 ft. 11 $\frac{3}{4}$  in. high by 1 ft. 7 $\frac{1}{2}$  in. wide.

*Bequeathed by Mr. Joseph Moore.*

Joseph Moore, the eminent Birmingham medallist and die-sinker, was born at Eastbourne in 1817, his parents removing to Birmingham a few weeks after his birth. In early life he showed much aptitude in drawing, and this led to his apprenticeship to Mr. Thomas Halliday, a die-sinker who then stood at the head of his profession. He also attended the drawing classes held by the late Samuel Lines. For a good many years of his early working life he was engaged solely in the production of dies for commercial purposes, but even while so occupied, he had a strong bias towards the purely artistic side of die-sinking. He went first into partnership with Mr. John Allen, a highly ingenious mechanician, but their business was not successful, so that he began business for himself as a die-sinker, first in Summer Lane, and afterwards in Pitsford Street, where he remained until his death. He produced many medals of great note and beauty. Though he employed other artist workmen in his business, the finest of his works were cut from first to last by his own hand. A small selection of them was presented by him to the Corporation Art Gallery some years ago. He died 1892.

## ROMNEY (George).

George Romney, the celebrated portrait painter, was born at Dalton, in Lancashire, December the 15th, 1734. His father was a cabinet-maker of that town, and brought Romney up to his own business; but the son having shown a decided ability for drawing, the father was induced to place him, at the age of nineteen, with a travelling portrait painter named Christopher Steele, then established at Kendal. In 1756 Romney married, and in the following year began painting on his own account. His first production, a hand holding a letter, for the post office window at Kendal, remained there for many years. For five years Romney practised at Kendal, and ultimately with such success that in 1762 he ventured to try his fortunes in the capital. In London he rose rapidly to fame and fortune, and in 1773 he visited Italy. He returned to London in 1775, and took a house in Cavendish Square. From this time he divided the patronage of the great and wealthy with Reynolds and Gainsborough; but his wife and family were never called to share his success; they remained at Kendal, and during thirty-seven years he paid only two visits to the north. In 1799, however, he broke up his establishment at Hampstead, where he had built himself a large house and studio, and rejoined his family at Kendal. He died at Kendal, November 15th, 1802, and was buried at his birthplace, Dalton.

### 282. LADY HOLTE, WIFE OF SIR CHARLES HOLTE.

On canvas, 2 ft.  $5\frac{1}{2}$  in. high by 2 ft.  $0\frac{1}{2}$  in. wide. Painted in 1783. *See Illustration.*

*Presented by Mr. Charles Holte Bracebridge.*

She was Ann, daughter of Pudsey Jesson, Esq., of Langley Hall, Warwickshire, and married Charles Holte in 1754, who succeeded his brother, Sir Lister Holte, in 1770. She died March 14th, 1799, at Redland Court, Gloucestershire. (For the portrait of Sir Charles Holte by Gainsborough, see No. 172.)

## ROOKE (T. M.), A.R.W.S.

Thomas Matthews Rooke was born in Marylebone, 1842, and was a pupil of the South Kensington and Royal



No. 282.

LADY HOLTE.

GEORGE ROMNEY.





Academy Schools. In 1869 he entered the studio of the late Sir Edward Burne-Jones. In 1877 he exhibited "The Story of Ruth," which was purchased by the Chantrey Trustees, and in 1879, "King Ahab's Coveting." In the latter year Mr. Ruskin revived in him an early predilection for outdoor painting, preferably of interesting buildings as main subjects. In 1879 he went to Venice to make studies of the mosaics and other details of St. Mark's, which at that time was threatened with restoration, for the St. George's Guild. By a disastrous accident most of the drawings he then made, some twenty in all, were lost. "I count it," wrote Mr. Ruskin, "one of the most curious pieces of ill-fortune which has befallen the Guild, that the greater part of the series of exquisite drawings produced by Mr. T. M. Rooke were destroyed by fire in the St. Gothard Tunnel—the Sardinian Railway Company wholly refusing compensation." Mr. Rooke spent some years in doing such work, much of which is to be seen in the Ruskin Museum at Sheffield, while his drawings of later date are in this Gallery. In 1891 he was elected an Associate of the Royal Water-Colour Society.

283. WEST PORCH OF THE CHURCH OF ST. STEPHEN,  
BEAUVAIS.

Water-colour drawing, 2 ft. 3 in. high by 1 ft. 9½ in. wide. Painted in 1893.

*Presented by the Subscribers of the Society for the Preservation of Pictorial  
Records of Ancient Works of Art.*

This drawing was made by Mr. Rooke (under the auspices of the Earl of Carlisle and Sir E. Burne-Jones), in fulfilment of a wish expressed by Mr. Ruskin, in 1888, when he was himself studying this church, and making sketches of its details. Since the drawing was made the gable of the porch has been restored, as well as some of the masonry and capitals of the windows above.

The west porch of the Church of St. Stephen, at Beauvais, is one of the finest pieces of 13th century Gothic in the north of France. The imagery suffered much at the time of the French Revolution, when every figure was mutilated. Nevertheless the original design can readily be traced. The main subject is the "Coronation of the Virgin," surrounded by the circles of heaven, which are represented on the rows of stone work in the arch. The Heavenly Father is in the apex, the Saints in the two outer rows, Angels next, and on the innermost row as many of the four-and-twenty elders of the Apocalypse as could there be placed. The design on each of these

stones in the arch is complete in itself, a figure surrounded with beautiful ornament. This consists, in the outer row, of a double border of roses; in the next of oak leaves; the next the wings of the angels form the ornament; in the last row the elders sit each in a most lovely border, that has unfortunately suffered most of all. Below the Coronation the many mansions and battlements of Heaven separate it from the two groups of the Nativity and the Martyrdom of St. Stephen, to whom the Church is dedicated. There was originally a row of four large figures on each side of the entrance. These, with the central figures between the doors, have entirely disappeared. The porches of Amiens and Chartres are similarly arranged and the figures have happily escaped destruction. The doors themselves, with their fine wrought-iron hinges, are original.

#### 284. SCULPTURE ON THE WEST PORCH OF CHARTRES CATHEDRAL.

Water-colour drawing, 1 ft. 9½ in. high by 9 in. wide. Painted in 1894.

*Presented by the Subscribers.*

The Cathedral of Notre Dame in Chartres is one of the most magnificent and strongly built in Europe, conspicuous far and near, with its two tall but unequal bell towers and spires surmounting the hill on which the city stands. Among its most striking and interesting features, after its vast dimensions and elegant proportions, are two rich and singular lateral portals, its painted glass scarcely equalled in France, and its three rose-windows. In the west front, which is simple in its style, we have to remark the triple portal of pointed arches, the centre one, called *Port Royale*, being supported and flanked by statues of royal saints. These are attenuated figures with formal plaited drapery, characteristic of the Byzantine sculpture of the 12th century. Above the door is the image of Christ in an oval, with the symbols of the four Evangelists. Below these are the 14 prophets, and in the arches above the 24 Elders of the Apocalypse, playing on musical instruments. The church was three times destroyed by fire. As it now exists it was dedicated in 1260, so that the greater part of it is 13th century work.

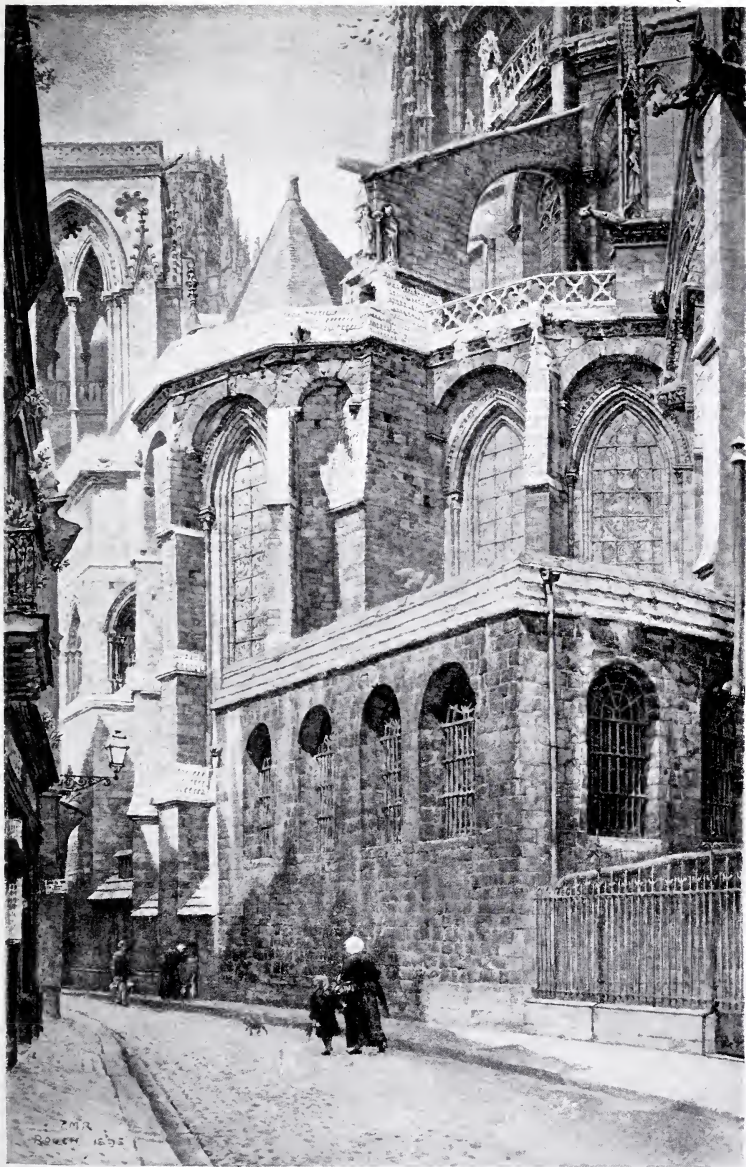
#### 285. ROUEN CATHEDRAL, FROM THE SOUTH-EAST.

Water-colour drawing, 1 ft. 9½ in. high by 1 ft. 2 in. wide. Painted in 1895.

*See Illustration.*

*Presented by the Subscribers.*

The Cathedral of Rouen, Notre Dame, dating chiefly from the 13th century, and finally completed in the 16th, is one of the best known of the greatest mediæval buildings of Northern France, and it has for us a special interest from its having been mainly built when Normandy belonged to the English crown. The architecture is, however, essentially French, and although the exterior of the building has suffered much from restoration, it is still supremely beautiful. The view in the above drawing is from the street running eastwards from the south transept door, and nearly all the masonry here shown is original and unrestored. The low square building



No 285.

ROUEN CATHEDRAL.

T. M. ROOKE, A.R.W.S.





in front is the sacristy, of the twelfth century. Behind it are two of the chapels, and part of the ambulatory of the choir, with pointed windows of the 13th century below the round arches. Still further back and partly hidden by the turn of the street, is the nearer of the two south transept towers, the tracery of which was drawn and described by Ruskin in *The Seven Lamps of Architecture*. This transept is roofed with copper, which is now green, as shown in the drawing. The tower beyond is the well-known Butter Tower, so called from its having been built from sums paid for permission to eat butter during Lent.

286. THE VINE DRESSERS' WINDOW, CHARTRES CATHEDRAL.

Water-colour drawing, 10 in. high by  $8\frac{1}{4}$  in. wide. Painted in 1894.

*Presented by the Subscribers.*

For an account of Chartres Cathedral, see note to No. 284.

This cathedral possesses a perfect treasure of painted glass, more than 160 windows being completely filled. They date for the most part from the 13th century, but the glass of the three west windows, one of which contains a tree of Jesse, is of the 12th. The windows in the nave and choir illustrate subjects from the Bible and legends of saints, while in the lower compartments are seen representations of various trades, shoemakers, basket makers, etc., showing that the trade guilds or corporations were probably the donors of the windows. The lowest part only of "The Vine Dressers' Window" is represented in the drawing, and this is divided into nine compartments, two of which represent the donors, the vine-dressers themselves in one, and Thibaut of Châteaudun in the other. The latter, who was probably their lord, must have had a bad reputation, as he was known as "Le Tricheur," or "The Ripper." The other compartments are devoted to the story of Joachim and Anna, including the Annunciation to them, the Refusal of their Sacrifice, their meeting at the Golden Gate, and little Mary in her Bath. The subject of the upper part of the window is the Birth and Life of the Virgin.

287. WEST DOOR OF ST. OURS, LOCHES.

Water-colour drawing, 1 ft.  $6\frac{1}{2}$  in. high by 1 ft. 10 in. wide. Painted in 1896.

*Presented by the Subscribers.*

Loches is one of the most picturesque towns of Touraine, the buildings crowded together round the base of a lofty rock. The Church of St. Ours is a very interesting monument of architecture, standing quite alone in its singularity. This collegiate church, which is within the area of the Chateau, was begun by Geoffroy Grise Gonelle, Count of Anjou, in 962, and continued by his son Foulques Nera, who built the nave. It was in part rebuilt in 1180 by Thomas Pactius. The low square vaulted porch, or narthex, of early Romanesque work, out of which opens a large and very perfect doorway, shown in the drawing, rich in mouldings and sculptured figures, was added in the 12th century. The carving of the doorway represents "the Divine Power, sitting, enthroned and adored, above the arch of a strange world:

the Portal to the Holy Place." St. Ours was a young man of Cahors, who established himself in Loches in a small monastery, and founded several Christian settlements in Touraine. Among other improvements he introduced water-mills. A Gothic chief named Silarius, not being able to deprive him of his mill, set up one of his own, and to work it drew away the water from the monks. Recourse to incessant prayer resulted in the destruction of the mill of Silarius by a flood. The later history of Loches and its neighbours is marked by constantly recurring law suits as to rights in water power for the mills. In and around the town the number of ecclesiastical foundations is remarkable.

288. THE CHAPEL OF ST. JEAN DU LIGET, IN THE FOREST OF LOCHES.

Water-colour drawing,  $7\frac{3}{4}$  in. high by  $12\frac{1}{4}$  in. wide. Painted in 1897.

*Presented by the Subscribers.*

The Chapel of the Carthusians of St. Jean du Liget, in the Forest of Loches, Touraine, is, with a ruined well close by, the only remnant above ground of a first settlement of the Monastery for which Henry II., as a Duke of Anjou, founded in 1176 a new place of abode a mile distant. This was, no doubt, partly in reparation for the murder of Thomas à Becket, since its gateway bore the following inscription:—"Anglorum Henricus rex, Thomae cedes cruentis, Ligeticos fundat Cartusiae monachos"—"Henry, King of England, founded this monastery of the Carthusians of Liget, in payment for the blood of Thomas."

289. WALL PAINTINGS IN THE CHAPEL OF ST. JEAN DU LIGET.

Water-colour drawing, 1 ft.  $8\frac{3}{4}$  in. high by 3 ft.  $3\frac{3}{4}$  in. wide. Painted in 1897.

*Presented by the Subscribers.*

The circular wall of the Chapel, built of hard chalk, is divided into eight spaces by its seven small windows and wide west doorway, that cuts into the greater part of the two adjacent walls; and, within, a design is painted on each of the six remaining spaces. Of these, the drawing shows the three on the south side, the subjects being, 1st, The Marys at The Sepulchre (No. 4); 2nd, The Death of Mary (No. 5); and 3rd, an epitomised Jesse Tree, or Genealogy of Christ (No. 6). At the sides of the windows are canonized bishops, among them being Benedict, Giles, and Nicholas. Above these are heads of prophets, with inscriptions from their books. To the right is "Abraham," with "In thy Seed shall all the Earth be blessed," in Latin, on his scroll. The upper subjects were of the seven churches. The drawing shows "Loadiciam," and part of "Philadelphia" on the red band.

290. HOUSE OF THE SALAMANDER, IN LISIEUX.

Water-colour drawing, 1 ft.  $9\frac{3}{4}$  in. high by  $11\frac{1}{2}$  in. wide. Painted in 1891.

*Presented by an Anonymous Donor.*

Lisieux is a small town in Calvados, Normandy, some thirty miles from Caen. It was once the capital of the Celtic tribe, the Lescovians. The Hotel de la Salamande, believed to have been the house of a goldsmith, is in the Rue aux Fèves (properly Fèvres), or Street of the Smiths. It is also locally named "Manoir François Premier," the salamanders sculptured on its corbels being the well-known device of that king. A drawing of this house, by Samuel Prout, was reproduced in Mr. Ruskin's illustrated catalogue of the Hunt and Prout Exhibition, held by the Fine Art Society in 1879.

## 291. NOTRE DAME LA GRANDE, POITIERS.

Water-colour drawing, 1 ft. 2½ in. high by 2 ft. 3½ in. wide. Painted in 1898.

*Presented by the Subscribers.*

This church is a very fine example of the florid Romanesque style in its remarkable west façade, which is covered with sculpture from top to bottom, happily not yet destroyed. Its architecture is closely connected with a group of churches lying to the south, the principal one being at Angoulême. The façade rests on three arches, the central one, forming the entrance, being circular, the two side ones pointed, but all decorated with mouldings and capitals of the same character. The rest of the front, on each side of a tall round-headed window, originally circular, is occupied by arcades filled with statues, and with bas-reliefs beneath. Above all, upon the summit of the gable, is the pointed almond-shaped niche (*vesica piscis*), containing a statue and other sculpture, much weather-worn. The whole façade is flanked by two round turrets, and the probable date is the middle of the 12th century. The whole of it is wonderfully mellowed by long exposure to the sun, and rain, and wind. There is a glow about it like that of a very old picture. The outlines of the innumerable figures are softened, not one angle remains. This ancient church, with all its magnificent wealth of ornament, stands modestly in the market place, and the booths of the peasants are about it. The common people come and go with their fruits, and flowers, and vegetables, and there are busy, noisy little carts and quaint old vehicles that seem nearly as ancient as the church itself.

Mr. T. M. Rooke, the artist, writes:—"The subjects of the sculpture, beginning on the lowest story at the further corner, are the Temptation; Nebuchadnezzar on his throne (as type of pride, the cause of original sin); the Prophets who foretell Christ's coming (four half-figures with scrolls and books); the Annunciation; a Jesse Tree (a figure holding branches that end in a flower, over which a dove stoops, indicative of the genealogical descent of Mary and Christ); the meeting of Mary and Elizabeth, each coming out of her city, the gate of which is held open by a maid; the Nativity—Mary pointing to the manger-cradle; the bathing of the Infant; and Joseph seated. In the upper arcading, the two outer figures are St. Martin and St. Hilaire, native and early Bishop of Poitiers. Next the window is Peter with the keys. The remaining three personages, and the eight in the lower row, are doubtless the other apostles, but there is now no means of distinguishing them. In the aureole of the gable above, is Christ Ascended, with the four Symbolic



Creatures about Him. The diagonal setting of the stones in the gable, at the top, is seen again in the spandrils of the upper story of the central tower, and the peculiar shaping of the stones next below them does not appear to be inlay, but the form of the construction of that part of the wall. On the roof of the central tower and the side pinnacles the scalework is an 'invitation' to the more rapid descent of the surface-moisture. The lower part of the central window is a restoration of about 1845, the near angle of the church a still later one. The side porch and chapel, seen beyond, are additions of the later Gothic period; between them, the chimneys and roof of a new Sacristy are visible."

## 292. WEST FRONT OF BOURGES CATHEDRAL.

Water-colour drawing, 2 ft. 6 in. high by 1 ft. 9 in. wide. Painted in 1899.

*Presented by the Subscribers.*

Bourges, the ancient capital of Berry, in France, was the capital of the kingdom under Charles VII., until Joan of Arc delivered Orleans in 1429. Louis XI. was born there in 1423. The Cathedral of St. Etienne is one of the most beautiful churches in France, its construction dating from the 13th century, although it was not finished until the 16th. The West front, though wanting in unity, has an imposing effect, and is exceedingly rich in decoration. It has five doors which correspond with the naves. These doors are ornamented with numerous sculptures, among which may be specially noted the tympanum of the central entrance, representing the Last Judgment. This door and the two on the right date from the 13th century, while those on the left are only of the 16th. In the centre of the façade is a magnificent rose-window. The tower on the north, called *Tour de Beurre*, or the Butter Tower, was built in the 16th century, partly from the sums paid by the faithful for obtaining permission to eat butter in Lent, and hence its name. (For a similar tower at Rouen see No. 285.) The cathedral is famed for its stained glass, chiefly of the 13th century, probably the finest now remaining in France.

## 293. SENLIS CATHEDRAL, FROM THE NORTH.

Water-colour drawing, 3 ft. 7½ in. high by 1 ft. 4½ in. wide. Painted in 1900.

*Presented by the Subscribers.*

Senlis is a small town in France, twenty miles north of Paris, in the department of Oise, on the river Nonette, the "civitas Sylvanectensium" of the Romans. Part of the old Gallo-Roman walls still surround it. The fine Cathedral was built between the years 1155 and 1181, the two west towers being part of the work of this period. The spire on that to the south is a *chêf-d'œuvre* of 12th century architecture, its total height being about 260 feet. The transepts were added early in the 16th century, the drawing showing part of the front of the northern one. The west porch has fine 12th century sculpture of great beauty. The wooden-frame building in the foreground contains the church records, and the tiled roof behind it covers the Sacristy. There are several other fine monuments in Senlis, particularly the abbey-church of St. Vincent.

## 294. THE CASTLE OF JEAN DUNOIS, CHÂTEAUDUN.

Water-colour drawing, 2 ft. 5 in. high by 2 ft. 6½ in. wide. Painted in 1901.

*Presented by the Subscribers.*

Châteaudun is a small town on the Loire, north-west of Orleans, the "Castellodunum" of the Romans. The Castle is a very remarkable building, dating chiefly from the 12th and 15th centuries. The greater part of the edifice was erected by Jean Dunois, the bastard of Orleans, son of Louis, Duke of Orleans, and brother of Charles VI., a famous fighter of the 15th century, who was active in relieving France from the English. The Countship of Châteaudun was ceded to him by the Duke, when the latter was prisoner-of-war in England. It is surmounted by a tower ninety feet high, containing a very fine staircase, built by Thibaut le Tricheur in the 16th century. It also possesses a beautiful Chapel. The nearest angle shown in the drawing contained accommodation for the garrison and servants, including a vaulted room called the hall of the four hundred guards, and immense kitchens and bakeries. The large stone spout, a little above the house chimney in front, is for the drainage of the scullery, and the three barred windows near it are those of dungeons, one of them a "condemned" cell. There is also an oubliette. Two grand halls occupy the main space in the more distant part. The feudal tower, of the 10th and 12th centuries, is the dominant feature of most views of the Castle, but in Mr. Rooke's drawing it is hidden by the main mass of the building; the chapel in the courtyard is also to the rear of these north and western faces.

The Castle now belongs to the Duc de Luynes, a descendant from Jean Dunois, but it remains unoccupied, under the care of a gate-keeper. A sharp fight occurred at Châteaudun on the 19th October, 1870, between about 4,000 French, who had barricaded the streets, and a body of German infantry and horse, who succeeded in capturing the town.

## 295. WEST FRONT OF WELLS CATHEDRAL.

Water-colour drawing, 3 ft. 0¼ in. high by 2 ft. 4½ in. wide. Painted in 1902.

*Presented by the Subscribers.*

This drawing is taken from a position opposite to the north-west corner of the Cathedral, from which the view is southwards across it; the time being a little after mid-day, when the light begins to strike on its prominent lines and angles.

The main building is of the Early English style, which succeeded the Norman, and was erected under Bishop Jocelin, a native of Wells, and brother to Hugh, Bishop of Lincoln. It was consecrated in 1239. The upper part of the further or south-western tower is of the time of Bishop Harewell, who died in 1386. It was largely built at his expense, and goes by his name; as the near, or north-west, tower is called after Bishop Bubwith, out of whose estate the cost of finishing it was provided. He died in 1424. Behind the near tower, part of the north side of the nave is seen, and one corner of the centre tower of the church. The uppermost row of the figures, in the centre of the west front, is of the twelve Apostles, many of their identi-

fying emblems being still visible. St. Andrew, patron of this Church, and St. John, are the two in the centre. St. Andrew, with one limb of his diagonally-placed cross, can be seen just beyond the near centre buttress. The row underneath them is of the nine orders of the Angels; and below this, continued all along the front and round the flanking towers, are the Dead issuing from their tombs. The Summoning Angels with their trumpets are, some of them, still in their niches at the tops of the central buttresses.

The identity of the three rows of personages occupying the rest of the sculpture is doubtful; it seems very uncertain that they represent the originators and supporters of the English Church, as has been suggested. On the lowest row, between the arches, are quatrefoils containing Old and New Testament subjects of great beauty, and within these arches are smaller quatrefoils with incensing Angels.

## 296. WEST FRONT OF THE CHURCH OF ST. PÈRE-SOUS- VÉZELAY, IN BURGUNDY.

Water-colour drawing, 3 ft. 3 $\frac{3}{4}$  in. high by 2 ft. 2 $\frac{1}{2}$  in. wide. Painted in 1903.  
*See Illustration.*

*Presented by the Subscribers.*

The church of St. Père-sous Vézelay, in Burgundy, is believed to have been founded about the year 1240, by the Abbey of Vézelay, on the site of a monastery which was destroyed by the Normans. It did not become the Parish Church until the end of the 16th century, when the old village church became ruinous during the wars of the time. The village, with two hamlets near it, contains 900 inhabitants. The three epochs of French Gothic are represented in this church. The tower, and the west front with its adjacent five bays of the nave, are of the 13th century; the porch, in most part, of the 14th, with some 15th century changes and additions; while the whole east end was rebuilt in the 15th century.

The figures on the west front are on a screen, rising clear above the roof of the nave. Under the central figure of Christ is Stephen, the first martyr, to whom a chapel within the church is dedicated. He holds a book as the first Preacher of the Gospel. The other figures are, to the right, St. Paul with his sword, and the beardless St. John holding his Gospel pen, and another New Testament writer, perhaps St. Jude, who is half hidden by the pinnacle. The three to the left are St. Peter with the keys, St. Andrew with his cross, placed here as Patron of Burgundy, and James the Elder with pilgrim staff, perhaps to recall the departure from Vézelay of the second Crusade. The lion and the dragon on each side under the rose-window signify the justiciary rights over the village held by the Abbey of Vézelay. The unfinished screen flanking the central gable on the right, would perhaps have been surmounted by statues. Notice should be taken of the Angels who, from the four corners of the tower, sound the resurrection trumpets to the four quarters of the world; and also the curious medallions at the top of the tower.



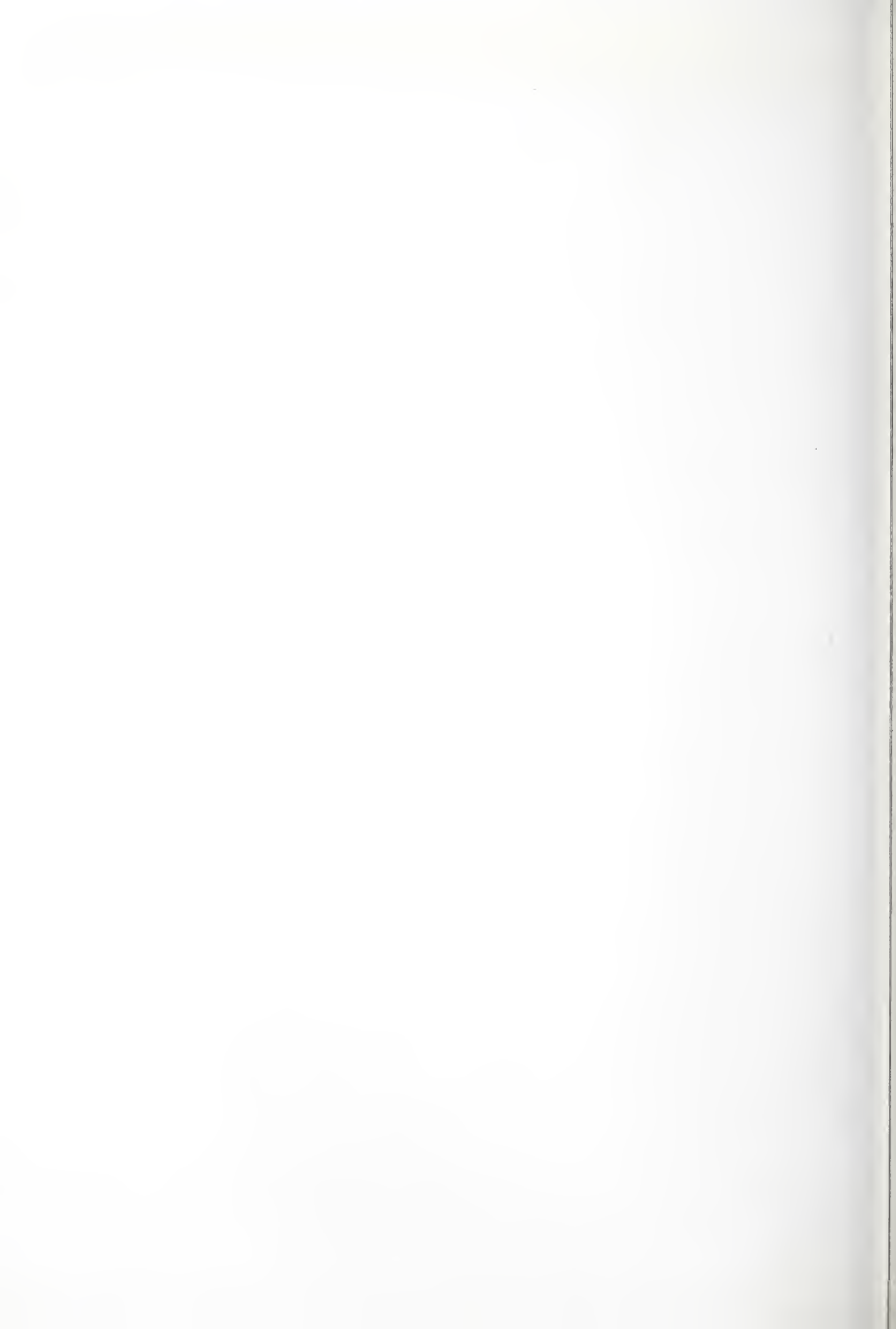


No. 296.

ST. PÈRE-SOUS-VÉZELAY : BURGUNDY.

T. M. ROOKE, A.R.W.S.





## ROOM (Henry).

Henry Room, portrait painter, practised chiefly in Birmingham, and enjoyed a reputation here. He was residing in Pentonville in 1826, and exhibited a portrait at the Academy, and in 1827-28 sent portraits from Birmingham for exhibition. In 1830 he went to London, and continued to exhibit his portraits, and while practising there painted "The Interview of Queen Adelaide with the Madagascar Princes at Windsor," and "The Caffre Chief's Examination before the House of Commons' Committee." Many of his portraits are engraved in the "Evangelical Magazine." He did not exhibit at the Academy between 1840-47, but in 1848 sent his last work. He died August 27th, 1850, age 48.

### 297. THE MESSENGER BOY.

On canvas, 2 ft. 5 in. high by 2 ft. wide. Painted about 1835.

*Presented by Mr. Howard Henry Room.*

This picture is a portrait of a boy who attended upon the artist and Mr. Peter Hollins, the sculptor, when they occupied joint studios, at 17 Old Bond Street, London.

## ROSSETTI (Dante Gabriel).

Gabriel Charles Dante Rossetti, who from 1850 or thereabouts called himself Dante Gabriel Rossetti, was the son of Gabriele Rossetti, a political exile from the Neapolitan kingdom, and of Frances Mary Lavinia (Polidori), an Englishwoman of Italian parentage (Tuscan) on the father's side. He was born in London on 12th May, 1829. Gabriele Rossetti was Professor of Italian in King's College, London, and subsisted by teaching his language; in letters he was known as a patriotic poet, and as a speculative commentator upon Dante's writings, and upon other kindred branches of literature. Dante Gabriel was educated at King's College School, where he had J. S. Cotman for drawing master, but he left school in or about 1843 to study as a painter, becoming a student in the Antique School of the Royal Academy, and afterwards

benefiting from the friendly guidance of the painter, Ford Madox Brown. In 1848 he associated himself with three rising artists—William Holman Hunt, John Everett Millais, and Thomas Woolner—in founding the so-called Pre-Raphaelite Brotherhood, with a view to a reform or re-development of art. There were three other members of the Brotherhood, Frederick George Stephens, James Collinson, and William Michael Rossetti, his brother; Collinson seceded after a while. Rossetti exhibited his first oil picture, the “Girlhood of Mary Virgin,” in 1849; he soon afterwards resolved to withhold his works from exhibition altogether. In 1860 he married Elizabeth Eleanor Siddall, daughter of a Sheffield cutler—she died in 1862. Rossetti, who had already made some mark as a poet by compositions printed in the *Germ*, 1850, and in *The Oxford and Cambridge Magazine*, 1856, published his first volume, the translations named “The Early Italian Poets,” in 1861; in 1870 appeared the volume “Poems,” and in 1881 the same volume with some modification of its contents, and the “Ballads and Sonnets.” He died on the 9th April, 1882, at Birchington-on-Sea, near Margate. Among his best known works may be mentioned “Ecce Ancilla Domini,” 1850; “Found,” 1853; “Paolo and Francesca;” “Heart of the Night;” “Beata Beatrix;” “Il Ramoscello;” “The Blue Bower;” “The Beloved;” “The Adoration (Landaff Cathedral Altar-piece);” “Proserpine;” “Dante’s Dream;” “Venus Verticordia;” etc., etc.

#### 298. BEATA BEATRIX.

On canvas, 2 ft. 9 in. high by 2 ft. 1½ in. wide.

The subject of this picture is taken from Dante’s *Vita Nuova*. Beatrice, Dante’s beloved, is represented sitting in a balcony of her father’s house in Florence, overlooking the city. The river Arno, its bridge, the Ponte Vecchio, and Giotto’s Tower can be seen from the window. She is in a trance; living, but for symbolical purposes the trance is to be regarded as emblematic of death. A dove places in her hand two red poppies, emblems of the sleep of death. Dante and Love, the latter holding a flaming heart in his hands, on their way through the streets as she is rapt from earth to heaven, become conscious of her passing, and Dante gazes stricken at Love. On the frame are the following inscriptions:—“Quomodo sedet sola civitas!” (“How doth the city sit solitary”), the first words of Jeremiah’s lamentation,





No. 299.

THE BOAT OF LOVE.

D. G. ROSSETTI.





used by Dante in the *Vita Nuova* to show the grief of the city at Beatrice's death; "Veni, Sponsa, de Libano," biblical quotation used by Dante in his *Purgatorio* at the coming of Beatrice in the Garden of Eden; and "Quella beata Beatrice la quale vive in cielo cogli angioli in terra colla mia anima" ("That beatific Beatrice who lives in heaven with the angels, and on earth with my soul") a quotation from Dante's *Convito*.

This picture, which has been often, but not accurately, called "The Dying Beatrice," is a replica of the one now in the National Gallery of British Art, presented to the nation by Lady Mount-Temple. The latter was painted in 1863-65, some time after the death of the artist's wife, with portraiture so faithfully reminiscent that one might almost say she sat, in spirit and to the mind's eye, for the face. In 1871 Rossetti painted with some reluctance a replica for Mr. William Graham, which was distinguished by the addition of a predella, representing the meeting of Dante and Beatrice in the Garden of Eden.

## 299. THE BOAT OF LOVE.

Study in monochrome for a picture, 4 ft. 1 in. high by 3 ft. 1 in. wide.

*See Illustration.*

The "Boat of Love" was commissioned by Mr. William Dunlop in 1864, but the arrangement fell through. It was about this time, or possibly some few years later, that Rossetti sketched out in monochrome the composition for this subject, one of the most considerable and trying groupings which he had ever brought to the oil-colour stage. Several times during his life he proposed to finish it as a picture, but it remained in his studio until his death, when it was purchased for the Birmingham Art Gallery. It represents Dante, Beatrice, and their companions embarking in a pleasure boat, according to Dante's second sonnet, beginning

"Guido vorrei che tu e Lapo ed io,"

addressed to Guido Cavalcanti, and referring to Lapo degli Uberti.

"Guido, I would that Lapo, thou and I

Were taken by some skilled enchanter's spell,

And placed on board a barque that should speed well

Through wind and wave, and with our will comply;

So that, nor evil chance nor stormy sky

Should be to our desire impediment.

So, living always in one full consent,

Desire should grow to dwell in company:

And Lady Vanna, Lady Bice too,

With her who nobly fills my thirtieth line,—

Would that the good enchanter these might move

With us to speak for evermore of Love;

And each of them in full content combine,

E'en as I deem 't would be with me and you!"

Dean Plumtre.—*Translation.*

This sonnet has also been translated in verse by Shelley.

Guido Cavalcanti, the Italian poet, born in 1230, was Dante's dearest friend. He was banished from Florence for mercantile transactions with a Guelph by the Ghibellines, a daughter of one of whose chiefs he had married. Lapo degli Uberti was the son of Farinata, and father of the poet Fazio, who

wrote the *Dittamondo*. The ladies who would have been represented in the picture, as they are sung in the sonnet, were Vanna, or Giovanna, known also as Primavera, the object of Cavalcanti's love; Beatrice, or Bice, Dante's beloved; and a nameless lady loved by Lapo.

300. SIR GALAHAD IN THE RUINED CHAPEL.

Water-colour drawing, 11½ in. high by 13½ in. wide. *See Illustration.*

This water-colour was painted in 1859. It is the same design which is engraved in Moxon's illustrated Tennyson, as an illustration to "Sir Galahad."

Sir Galahad, son of Sir Launcelot and Elaine, one of the Knights of the Round Table, was so pure in life that he was successful in his search for the Holy Grail. "Then Sir Galahad came unto a mountaine where he found an old chappel, and found there nobody, for all was desolate. And there hee kneeled before the alter, and besought God of holsome counsaile; so, as he praied, hee heard a voice that said thus: 'Go now, thou adventurous knight, unto the Castle of Maidens, and there doe thou away all the wicked costumes.'"—Malory, *Le Mort d'Arthure*.

"When down the stormy crescent goes,  
A light before me swims,  
Between dark stems the forest glows,  
I hear a noise of hymns:  
Then by some secret shrine I ride;  
I hear a voice, but none are there;  
The stalls are void, the doors are wide,  
The tapers burning fair.  
Fair gleams the snowy altar-cloth,  
The silver vessels sparkle clean,  
The shrill bell rings, the censer swings,  
And solemn chaunts resound between."

Tennyson.—*Sir Galahad*.

OUR LADY OF PITY (unfinished work).

On panel, 3 ft. 1 in. high by 2 ft. 9 in. wide.

*At present in the Municipal School of Art.*

RUDD (Charles).

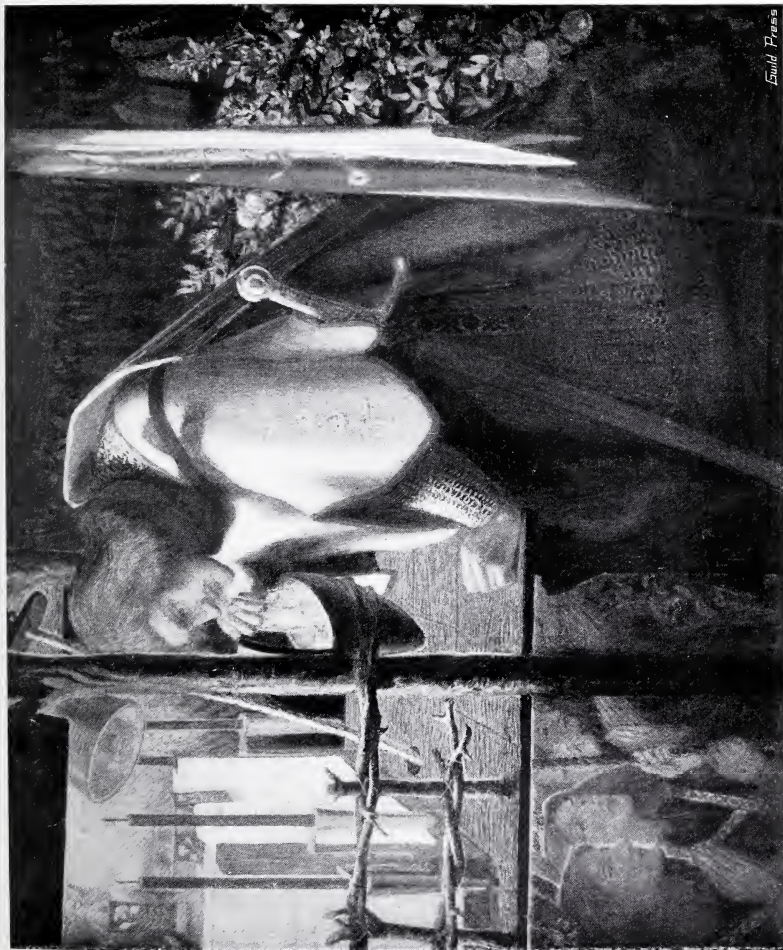
301. PARADISE STREET, BIRMINGHAM, 1840.

Water-colour drawing, 8 in. high by 11 in. wide.

*Presented by the Executors of the Painter.*

RUSKIN (John).

John Ruskin, son of a London merchant, was born in London, February 8th, 1819, and educated privately, and at Christ Church, Oxford, where he gained the Newdigate Prize in 1839. He studied painting under Copley Fielding



No. 300.

SIR GALAHAD IN THE RUINED CHAPEL.

D. G. ROSSETTI.





and J. D. Harding. In 1843 he published the first volume of "Modern Painters," which had been undertaken mainly in defence of Turner. It had an immediate success, and the writer's reputation as a writer on art was assured, although it was attacked with bitterness by a number of critics. The second volume was published in 1846, after a residence in Italy, and the scope of the work was greatly enlarged. The last, and fifth, volume is dated 1860. In 1849 "The Seven Lamps of Architecture" appeared, and "The Stones of Venice" in 1851-53. The illustrations in these books displayed Ruskin's own artistic powers. He continued to expound his views by writing and lecturing, and was a staunch defender of the English Pre-Raphaelites. It is impossible here to mention even the titles of his chief works on artistic, social, and economic questions. He was Rede Lecturer at Cambridge in 1867, and was elected Slade Professor of Fine Art at Oxford several times, resigning the post in 1884 owing to ill-health. He founded the St. George's Guild and Museum, and was very generous in his gifts of money and pictures to Oxford and elsewhere. During the latter years of his life he lived in tranquil retirement at Brantwood, Coniston, where he died January 20th, 1900. He had been nurtured on the English of the Bible, and owned the priceless gift of a matchless style, being one of the few great writers of the Victorian era of letters.

302. DETAILS OF A BUILDING ABOVE THE RIALTO, VENICE.

Drawing in lead pencil, partly carried out in water-colours, 1 ft. 1 in. high  
by 1 ft. 4 $\frac{3}{4}$  in. wide.

*Presented by Mrs. Arthur Severn.*

An unfinished pencil drawing, dated 1852, only carried out in colour in one corner, with pencil notes as to the details of the sculpture and the colours of the marbles. It represents the pillars and pointed arches of a palace front on the Grand Canal, and is an example of the innumerable careful studies of Venetian architecture Ruskin made while writing his great book, "The Stones of Venice."

## SEGHERS (Daniel).

Daniel Seghers, or Zeghers, was born at Antwerp, December 5th, 1590. He was first a pupil of his father,

Pieter Zeghers, but his taste led him to flowers and fruit, and he became a disciple of Jan Brueghel in 1609. He was admitted a master of the Antwerp Guild in 1611, but in 1614 he became a lay-brother in the Society of Jesuits, and abandoned painting during his novitiate. He visited Rome in this capacity, and on his return his reputation grew rapidly, so that many princes sought his work, and his convent grew rich. He was the friend of Rubens, for whom he frequently painted garlands and borders of flowers around portraits and historical subjects. He collaborated with Rubens, Van Dyck, Con. Schut, his brother (Gerard Seghers), and others in the decoration of the New Church of the Jesuits. In a similar manner he collaborated with other contemporary artists such as Van Thulden, Bosschaert, Quellinus, Adriaan Brouwer, and others, as in the above picture. The Empress of Germany, the King of Spain, the Count Palatine Philip William, and the Prince Frederick Henry of Orange covered him with honours and precious gifts. The leading poets sang the praises of his flowers. He had a great many imitators, several of whom were probably his pupils, such as Verendael, Yckens, Gallé, Gillemans, Luckx, Van Thielen, and even Davidsz de Heem, but no one surpassed him. He died at Antwerp, November 2nd, 1661.

303. FLOWER PIECE.

On canvas, 3 ft. 9 in. high by 2 ft. 10 in. wide.

*Bequeathed by Mr. A. E. Everitt.*

## SOLOMON (Simeon).

Simeon Solomon was born in 1841, and received his first education in drawing at Cary's Academy, in Bloomsbury, where Dante Rossetti had already learned the rudiments of his art; and from which place Simeon Solomon, like Rossetti, proceeded to study at the Schools of the Royal Academy. His father having died while he was yet a lad, Simeon Solomon was chiefly committed to the care of his brother, Abraham Solomon, of considerable repute in his day as a painter of the school of Egg; his most charac-

teristic work being the once popular picture, "Waiting for the Verdict," exhibited in the Royal Academy in 1857. Dante Rossetti and Abraham Solomon having been fellow-students at the Royal Academy, Simeon Solomon early made the acquaintance of that singular genius, and experienced his influence. In 1858 he exhibited his first drawing, at the Royal Academy; and in 1860 his picture of "Moses" in that exhibition called forth the praises of Thackeray, in one of his Roundabout Papers. His masterpiece, "Habet," and his single large oil painting, was exhibited at the Academy in 1865; while other important works by him were shown at the Dudley Gallery during these years. In 1871, he published his one literary performance, entitled "A Vision of Love Revealed in Sleep," being a narrative in prose, by which he sought to connect and explain the many mystical designs worked out by him in his various drawings and paintings. The book was reviewed by Swinburne in the "Dark Blue" for July, 1871, who, during the course of his essay, observes that his verses called "Erotion" were "written as a comment" upon Solomon's picture of "The Temple of Venus." Nor was "Erotion" the only copy of verses in "Poems and Ballads" occasioned by Simeon Solomon. Of these may be mentioned "Fragoletta"; and the dedication of that remarkable volume to Burne-Jones marks another influence and another friendship of Simeon Solomon. In 1866, he made the first of his three journeys to Italy; and the influence of Luini and Il Sodoma, among others, may be said to have chiefly determined the characteristics of his second manner. The last picture exhibited by him was in the Royal Academy of 1871.

#### 304. A GREEK ACOLYTE.

Water-colour drawing, 1 ft. 5½ in. high by 1 ft. 0½ in. wide. Painted in 1867-68.

*Presented by the Misses Bunce.*

### SYER (John), R.I.

John Syer, senior, was born at Atherstone, Warwickshire, on May 17th, 1815, but spent most of his early life at



Bristol, where he received instruction from Fisher, a miniature-painter in that city. His water-colour drawings were bold, free representations of Welsh and English scenery, broad in style, after the manner of David Cox, and he was also much influenced by the work of William Müller. One of his finest oil pictures is a view at Exeter. About the year 1850, Messrs. Rowney and Co. published several selections of his sketches, such as "Marine and River Views," "Rustic Scenes," and also included some of his work in their "Studies from the Portfolios of various Artists, drawn from Nature and on Stone." Part III. of this publication consisted of drawings by Syer. He was a Member of the Royal Institute of Painters in Water-Colours; and for some years he belonged to the Society of British Artists, but resigned his membership in 1875, after his election to the Institute. He also exhibited at the Royal Academy between the years of 1832 and 1875. He died on June 26th, 1885, at Exeter, while on a sketching tour, after a few days' illness, at the age of 70.

### 305. A WRECK ON THE WELSH COAST.

On canvas, 3 ft. 4 in. high by 5 ft. wide. Painted in 1860.

*Presented by Mr. Richard Peyton.*

## TAYLER (A. Chevallier).

A. Chevallier Tayler, son of Mr. W. M. Tayler, solicitor, was born at Leytonstone, Essex, in 1862. He entered the Slade School in 1879, gaining a scholarship of £50, which he held for three years, and winning many prizes. Later he studied for a year under J. P. Laurens, in Paris, and for a similar period with Carolus Duran. From there he journeyed to Newlyn, and became a fellow-worker with Mr. Stanhope Forbes, A.R.A. Since that time he has been a constant exhibitor at the Salon (of which he is *hors concours*), Royal Academy, etc., and has painted, among other works, "The Pedlar" (which received a medal at Paris), "Bless, O God, these Thy Gifts," "A Dress Rehearsal," "The Encore—Home, Sweet Home," "The Last Blessing,"

"Vanities," "Cantus Evangelii," "Sisters," "Ecce Agnus Dei," "Honi soit qui mal y pense," "Dinners and Dinners," etc. He is a member of the New English Art Club, the Institute of Painters in Oil-Colours, and the Anglo-Australian Society of Artists.

306. THE DEPARTURE OF THE FISHING FLEET, BOULOGNE.  
("LA VIE BOULONNAISE.")

On canvas, 4 ft. 5 in. high by 6 ft. 4 in. wide. Painted in 1891. *See Illustration.*

*Presented by Mr. Richard Peyton.*

## TAYLOR (Edward R.).

Edward R. Taylor was appointed head-master of the Lincoln School of Art on the opening of that school in 1863. In 1876 he was appointed head-master of the Birmingham Municipal School of Art, and held that position until 1903. In both places he has trained pupils who have become well known in the world of art; among others, Messrs. Logsdail, Frank Bramley, Fred Hall, Walter Langley, W. J. Wainwright, Jelley, Edwin Harris, Skipworth, Breakspeare, etc. He is a member of the Birmingham Royal Society of Artists, and a frequent exhibitor at the Royal Academy and elsewhere.

307. THE BIRMINGHAM REFERENCE LIBRARY (DESTROYED  
BY FIRE IN JANUARY, 1879).

On canvas, 1 ft. 9 in. high by 3 ft. 1 in. wide. Painted in 1881.

*Presented by the Right Hon. William Kenrick, P.C.*

## TURNER (J. M. W.), R.A.

Joseph Mallord William Turner, R.A., was born on the 23rd of April, 1775, in Maiden Lane, Covent Garden, where his father carried on the business of a hairdresser. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Munro, of the Adelphi, gave facilities for the development of the young painter's talent at an

early age. Turner entered as a student of the Royal Academy in 1789, and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected an Associate, and in April, 1802, he became a Member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy. In 1807 also he began to publish his *Liber Studiorum*, or book of sketches in imitation of Claude's *Liber Veritatis*; and for a few years during this period of his life he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street West, No. 47, which he retained until his death, and in which he had a gallery where he for many years exhibited some of his pictures. Turner visited Italy three times:—in 1819, in 1829, and about 1840. Of the present school of water-colour painters he may well claim to be one of the principal founders; and his landscapes, both in water and oil, rank him as one of the greatest masters of his art, both for fertility of invention and for the truthful realisation of air and light. He died at Chelsea, December 19th, 1851, unmarried, and under an assumed name in an obscure lodging, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral; bequeathing to the nation the numerous works that remained in his own possession, and his funded property for the benefit of his less fortunate brothers in art. His will, however, was set aside from some legal informality, and this latter intention was not carried out in conformity with his wishes. Turner's career comprehends, independently of his imitations of Claude, three distinct styles, in the first of which, previously to 1802, he was more remarkable as a water-colour painter. His early drawings are conspicuous for their careful completion, subdued colour, and effective light and shade; his earliest oil pictures resemble those of Wilson in style. In middle life, from about 1802 until about 1830, the date of his second visit to Rome, he was distinguished for a masterly and vigorous execution and an unrivalled brilliancy of colouring; the majority of his greatest works belong to this time, from his "Calais Pier," 1803, to the "Ulysses

deriding Polyphemus," 1829. During the last twenty years of his life, light, with all its prismatic varieties, seems to have chiefly engrossed his attention, yet some few of his finest works belong to this period, as his "Childe Harold's Pilgrimage," exhibited in 1832, and the "Temeraire," exhibited in 1839.

308. THE FALLS OF SCHAFFHAUSEN, ON THE RHINE.

Water-colour drawing, 12 in. high by 17 $\frac{3}{4}$  in. wide. Purchased from the Collection of John Ruskin.

This drawing belongs to Turner's best period. It has been engraved as a whole in the "Keepsake," and parts of it, etched by Ruskin himself, are reproduced as illustrations in the second chapter of vol. v. of *Modern Painters*. In describing this drawing, Ruskin proceeds:—

"Next to this piece of quietness ('The Loire Side') let us glance at a composition in which the motive is one of tumult: that of the Fall of Schaffhausen. It is engraved in the *Keepsake*. I have etched in plate 74 at the top, the chief lines of its composition, in which the first great purpose is to give swing enough to the water. The line of fall is straight and monotonous in reality. Turner wants to get the great concave sweep and rush of the river well felt, in spite of the unbroken fall. The column of spray, rocks, mills, and bank all radiate like a plume, sweeping round together in grand curves to the left, where the group of figures hurried about the ferry-boat rises like a dash of spray, they also radiating so as to form one perfectly connected cluster with the two gendarmes and the millstones, the millstones at the bottom being the root of it, the two soldiers laid right and left to sustain the branch of figures beyond, balanced just as a tree bough would be. One of the gendarmes is flirting with a young lady in round cap and full sleeves, under pretence of wanting her to show him what she has in her band-box; the motive of which flirtation is, so far as Turner is concerned in it, primarily the bandbox. This and the millstone below give him a series of concave lines, which, concentrated by the recumbent soldiers, intensify the hollow sweep of the fall, precisely as the ring on the stones does the Loire eddies. These curves are carried out on the right by a small plate of eggs laid to be washed at the spring; and, all these concave lines being a little too quiet and recumbent, the staggering casks are set on the left, and the ill-balanced milk pail on the right, to give a general feeling of things being rolled over and over. The things which are to give this sense of rolling are dark, in order to hint at the way in which the cataract rolls boulders of rock; while the forms which are to give the sense of its sweeping force are white. The little spring, splashing out of its pine trough, is to give contrast of the power of the fall, while it carries out the general sense of splashing water. The spring exists on the spot, and so does everything else in the picture; but the combinations are wholly arbitrary, it being Turner's fixed principle to collect out of any scene whatever was characteristic and put it together just as he liked. The changes made in this instance are highly curious.

"The mills have no resemblance whatever to the real group as seen from



this spot, for there is a formal and vulgar dwelling house in front of them but if you climb the rock behind, then you find they form on that side a towering cluster, which Turner has put with little modification into the drawing. What he has done to the mills, he has done with still greater audacity to the central rock. Seen from this spot it shows in reality its greatest breadth, and is heavy and uninteresting, but on the Lauffen side exposes its consumed base, worn away by the rush of water, which Turner, resolving to show, serenely draws the rock as it appears from the other side of the Rhine, and brings that view of it over to this side. I have etched the bit with the rock a little larger below, and if the reader knows the spot, he will see that this piece of the drawing, reversed in the etching, is almost a bona-fide unreversed study of the fall from the Lauffen side. Finally, the castle of Lauffen itself being, when seen from this spot, too much foreshortened to show its extent, Turner walks a quarter of a mile lower down the river, draws the castle accurately, then brings it back with him, and puts it with all its extent where he chooses to have it beyond the rocks. I tried to copy and engrave this piece of the drawing of its real size, merely to show the forms of the trees drifted back by the breeze from the fall and wet with its spray, but in the endeavour to facsimile the touches, a great part of their grace and ease has been lost; still, plate 75 may, if compared with the same piece in the *Keepsake* engraving, at least show that the original drawing has not yet been rendered with completeness. These two examples—'The Falls of Schaffhausen' and 'The Loire Side'—may sufficiently serve to show the mode in which minor details, both in form and spirit, are used by Turner to aid his main motives."

A drawing so elaborately described by Ruskin may well be supposed to be one of special interest and importance; it was one which he always estimated at a high artistic value.

### 309. SALISBURY CATHEDRAL.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 2½ in. wide. From the Collection of Mr. F. Fish, 1888. Purchased from Sir John Pender's Collection, 1897.

*Presented by the Trustees of the Public Picture Gallery Fund.*

The foundation of Salisbury Cathedral was laid by Bishop Poore, on April 28th, 1220, and in five years time the work was so advanced that three altars were consecrated. His successors carried on the building with such zeal that the edifice was consecrated in 1258 by the Archbishop of Canterbury in the presence of King Henry III. and his queen. The spire was erected in the time of Bishop Robert de Wyvil (1330-75). With the exception of St. Hugh's Choir at Lincoln (begun in 1192), this was the first great Church built in England in what was then the new or pointed manner, now called Early English, of which it still remains, as a whole, one of the finest and most complete examples. There is scarcely any trace of French or foreign influence in it; instead, the chief features of it are the result of native elaboration during the previous century and a half. The spire, rising 400 feet above the level of the pavement, is the loftiest in England.

## UNKNOWN ARTIST (Probably German).

### 310. CORONATION OF THE VIRGIN.

Tempera painting on panel, with raised gold decoration. 5 ft. 5 in. high by 3 ft. 2 in. wide.

*Presented by Mr. W. Scott.*

Part of an Altar Piece, German (?), about 1450.

## WAINWRIGHT (W. J.), A.R.W.S.

William John Wainwright was born in Birmingham, 1855, and was educated at Sedgley Park College, near Wolverhampton, where he received drawing lessons from the late Mr. George Mackey, a well-known Birmingham drawing master of the old school. At the age of sixteen he was apprenticed to the firm of John Hardman and Co., working under Mr. John Powell and Mr. G. B. Maycock, and also studied in the School of Art, under Mr. E. R. Taylor. He remained with this firm about eight years, gaining a thorough training in designing church furniture and works of ecclesiastical art. In 1879 he entered the Antwerp Academy, working under Charles Verlat, and receiving much help from Isabey, the French water-colour artist. He was elected an Associate of the Birmingham Society of Artists in 1881, while still a resident in Antwerp, and a full Member in 1884. In 1881 he continued his studies in Paris. He was elected an Associate of the Royal Society of Painters in Water-Colours in 1883. He left Paris in 1884 and removed to London, and later on went to Newlyn, but finally settled in Birmingham in 1886. He was one of the principal founders of the Birmingham Art Circle. An exhibition of about eighty of his pictures and studies was held in 1890 at the Birmingham and Midland Institute; and a second and more important one at the Royal Society of Artists in 1902.

### 311. FREDERICK HENRY HENSHAW.

Water-colour drawing, 2 ft. 5½ in. high by 1 ft. 9½ in. wide.

*Presented by the Artist.*

For memoir of Henshaw, see page 77.

### 312. THE PARABLE OF THE FIVE WISE AND FIVE FOOLISH VIRGINS.

On canvas, 5 ft. 3 in. high by 4 ft. 7 in. wide. *See Illustration.*

The artist gives the following description of his treatment of the subject:—"The moment chosen is that when the Bridegroom comes, to find that of those who were awaiting Him, some have their lamps trimmed and burning, whilst others, disregarding what He required of them, have neglected to keep their lamps alight. Departing from the traditional treatment which usually presents the Bridegroom with the wise Virgins grouped on the one hand, and the foolish on the other, in this picture the Bridegroom is supposed to be advancing from the point of view of the spectator towards the picture.

"This treatment has been chosen both for pictorial considerations and to suggest the utmost latitude of interpretation of the parable; it being intended that while conforming to the scriptural text and the commentators, yet every beholder may also apply the moral of the parable to the conduct of every-day life, as to the use and misuse of opportunity.

"The moment of the Bridegroom's coming causes surprise even to those who have awaited Him in preparedness. Thus in the faces of the figures composing the lower group, representing the wise virgins, the expression of surprise is evident; whilst in the upper group, representing the foolish virgins, alarm at the coming of the Bridegroom is accompanied with varying expressions indicative of their unfortunate position.

"Consistently with the idea that the parable is for all time, and for all persons, no attempt has been made to suggest historical period or local character, either in the personalities or habiliments of the figures. They may be regarded as types of humanity, each with such attitude and expression as is called forth by the circumstances of being brought to the knowledge of the fact that the time of opportunity has passed, and the day of reckoning has suddenly burst upon them. Similarly in the style and composition of the picture the endeavour has been to work harmoniously with the spirit of the parable, avoiding the extremes either of realism or conventionality."

### WALKER (Frederick), A.R.A.

Frederick Walker, whose father was a designer of artistic jewellery, was born in London, on the 24th of May, 1840, and received his education at the North London Collegiate School in Camden Town, where even as a boy he seems to have shown considerable ability in drawing. At the age of sixteen he entered the office of an architect, probably with a view of qualifying himself for that profession, but he did not stay there long, and after a while he joined Mr. Leigh's art classes in Newman Street. In 1858 he was admitted a student of the Royal Academy, and before long had attained









sufficient skill to be employed as a draughtsman for wood engraving. In this capacity he passed two years in the atelier of Mr. J. W. Whymper, receiving at the same time commissions on his own account for the illustration of various periodicals, viz., *Once a Week*, *Good Words*, and the *Cornhill Magazine*. In the latter journal Thackeray was then writing his novel *Philip*, and attracted by the skill of Walker's drawings, engaged the services of the youthful artist to supply illustrations for the story—based at first on rough sketches made by his own hand—but subsequently designed and executed entirely by Walker. In 1864, Walker was elected an Associate of the Society of Painters in Water-Colours, but he had already begun to paint in oil, and exhibited at the Royal Academy (in 1863) his first picture, "The Lost Path," representing a poor woman with an infant in her arms wandering in the snow. In 1867 his well-known and admirable picture of "The Bathers" attracted much attention. This was followed in 1868 by "The Vagrants," a work which is now in the National Gallery of British Art. During the four following years he exhibited "The Old Gate," 1869; "The Plough," 1870; "At the Bar," 1871; and "The Harbour of Refuge," 1872. He was also a frequent contributor to the exhibitions held by the Society of Painters in Water-Colours, where in 1866 he was admitted to the rank of full membership. In 1871 he was elected an A.R.A. The career of this original and gifted artist was unfortunately destined to be a short one. It is probable that he inherited a tendency to consumption from his father, who had died young, and in 1873 the state of his health was such as to render it advisable for him to pass the winter in a warm climate. He travelled to Algiers in December, but returning to England in an unusually cold spring, found but little benefit from the change, and his last exhibited picture, "The Right of Way," showed indications of failing health and power. He went to Scotland in the hope of recruiting himself, but gradually became weaker, and died at St. Fillans, in Perthshire, on the 5th June, 1875. Throughout the whole of his career the influence of Greek art was a real and permanent force in the direction of his

talent, and he saw the possibility of combining the grace of the antique with the realism of modern everyday life.

313. THE OLD GATE.

On canvas, 3 ft. high by 3 ft. 4 in. wide.

*Presented by the Trustees of the Public Picture Gallery Fund.*

This is the original study in oils made by Frederick Walker, for his famous picture "The Old Gate." This unfinished picture closely follows the lines of that beautiful work, but the figures, with the exception of the two at the top of the steps, are differently posed. The young labourer on the right, with the dog, is missing entirely. This preliminary study is carried unusually far, more particularly in the upper part of the canvas.

## WALTON (Elijah).

Elijah Walton was born in Birmingham, on November 22nd, 1832. He received his early lessons in art at the Birmingham School of Design. He exhibited at the Royal Academy at the age of fifteen, and sold his work. He studied afterwards in London, in the Royal Academy Schools, and at eighteen had completed his studies in the Life School. The works he will best be remembered by are the pictures of the Alps. He made journeys to the Holy Land, Egypt, the Alps, Norway, the shores of the Mediterranean, the English Lakes, and the Isle of Wight, and elsewhere. He held a series of annual exhibitions of his works in London. He produced, from drawings and paintings made by himself, a number of illustrated works, including "The Camel: its Anatomy, Proportions, and Paces," 1865; "Peaks and Valleys of the Alps," 1867; "Clouds: their Forms and Combinations," 1869; "Flowers from the Upper Alps," 1869. He spent much of his time abroad, but, after his second marriage in 1867, he lived for a time at Staines, but ultimately settled near Bromsgrove, where he died in 1880. He was a Fellow of the Geological Society.

314. MONTE TOFANA IN TYROL.

On canvas, 5 ft. 11 in. high by 4 ft. 6 in. wide.

*Presented by the Artist.*

## WALTON (Frank), R.I.

Frank Walton was born in London, July 10th, 1840, being the son of Mr. James Walton, publisher. He entered the Royal Academy Schools in 1860, and obtained the Turner Landscape Gold Medal while there. He was elected a Member of the Royal Institute of Painters in Water-Colours in 1882, and is President of the Institute of Painters in Oil-Colours.

### 315. GENTLE AUTUMN.

On canvas, 4 ft. high by 4 ft. 7 in. wide.

*Bequeathed by Mr. Joseph Beattie.* ✓

## WATTS (G. F.), R.A.

George Frederick Watts was born in London in 1817, and first exhibited at the Royal Academy in 1837. At Westminster Hall, in 1843, his cartoon of "Caractacus led in Triumph through the Streets of Rome" obtained one of the three highest prizes of £300, and created sanguine hopes for his future career. Having spent three years in Italy, he again obtained in 1874 the highest honours at the competition in Westminster Hall, securing with his two colossal oil pictures, "Echo," and "Alfred inciting the Saxons to prevent the Landing of the Danes," one of the three highest prizes of £500. These pictures were purchased by the Commissioners, and the latter is in one of the Committee Rooms of the House of Parliament. Mr. Watts also executed one of the frescoes in the Poet's Hall of the same building. For many years he was a frequent exhibitor at the Royal Academy and other exhibitions. His principal productions have been portraits and ideal and mythological subjects, such as the well-known "Love and Death," "Fata Morgana," "Endymion," "Orpheus and Eurydice," "Hope," etc., etc. Mr. Watts has also painted a large number of portraits of his contemporaries in public life, literature, and art. In 1882 an important exhibition of Mr. Watts' works was held at the



Grosvenor Gallery, and later on at Liverpool, and afterwards at the Metropolitan Museum, New York, when the exhibition created a great sensation. In 1885-86 a very large—probably the largest and most important—exhibition of his works was held in these Galleries on the occasion of the opening of the building by H.R.H. the Prince of Wales. He was elected an Associate of the Royal Academy in 1867, and a full Member in the following year, retiring in 1896. He was a D.C.L., LL.D., and a Member of the Order of Merit. As a sculptor, too, he attained high distinction, and among his best work in this field may be mentioned the marble bust of "Clytie," the equestrian statue of Hugh Lupus, executed for the Duke of Westminster, a funerary monument to the Marquis of Lothian, and the great equestrian statue, "Physical Energy," exhibited in the courtyard of the Royal Academy in 1904. In June of that year he was seized with an attack of bronchitis, which ended fatally on July 1st, and he passed away at the ripe age of eighty-seven.

316. A ROMAN LADY.

On canvas, 2 ft. 11½ in. high by 2 ft. 2½ in. wide. *See Illustration.*

*Presented by the Trustees of the Public Picture Gallery Fund.*

WESTALL (William), A.R.A.

*(Six drawings by William Westall (1781-1850), forming part of the "Graphic Illustrations of Warwickshire," a permanent Loan from the Council of the Midland Institute, are exhibited: see special catalogue of "Old Birmingham and Warwickshire Drawings," price One Penny.)*



No. 316.

A ROMAN LADY.

G. F. WATTS, R.A.



# SCULPTURE.





# SCULPTURE.

## ENTRANCE HALL.

### THOMAS (John).

John Thomas was of Welsh descent, and was born in 1813, at Chalford, Gloucestershire. In 1825 he was apprenticed to a mason, and later assisted his brother William, a Birmingham architect. A monument of his, at Huntingdon, attracted the attention of Sir Charles Barry, who employed him upon the sculptural work of the Birmingham Grammar School, and afterwards brought him to London to undertake part of the decorative sculpture of the new Houses of Parliament, where he had control of the carvers and masons; and from that time he was chiefly engaged in works of this class. From 1838 to 1862 he was a constant exhibitor at the Academy, his contributions being chiefly busts. He executed the allegorical bas-reliefs of London, Liverpool, Manchester, and other cities at Euston Railway Station, and the colossal lions on the Britannia Tubular Bridge across the Menai Straits. His only notable achievements of a more fanciful kind were "Musidora," "Lady Godiva," "Una and the Lion," and the group exhibited here. Among the unfinished works in his studio at the time of his death was a statue of Joseph Sturge. He suffered from overwork and anxiety, and died in London, April 9th, 1862, aged 49.

### QUEEN BOADICEA AND HER DAUGHTERS.

Bronze Group, modelled by Thomas, from the marble group in the possession of Sir S. Morton Peto, Bart., and cast by Messrs. Elkington, Mason, & Co., in 1855.

*Presented by Messrs. Elkington and Co.*

Boadicea lived in the middle of the first century, and was the wife of Prasutagus, the king of the Iceni. Nero was emperor at the time of Prasutagus's death, and Suetonius Paulinus commanded in Britain. While Suetonius was occupied in attacking the Isle of Anglesey, Boadicea was scourged, and her daughters ill-treated by orders of the Roman procurator, Catus, for some cause not recorded. The crime, however, brought its punishment. The Iceni and their neighbours flew to arms. Before the struggle commenced a chariot was seen drawn slowly through their ranks; in it was a woman of tall stature and dignified bearing, enveloped in the folds of a long mantle, a chain of gold round her waist, and her long hair floating to the ground. It was the outraged Boadicea, who, accompanied by her daughters, appealed to the courage of her countrymen. They first attacked and destroyed the Roman Colony of Colchester, and defeated a Roman legion which was coming to the relief of the place, under the command of Petillius Cerealis. The insurgents also massacred the Romans at St. Albans and at London, which was even then famous for its commerce. Tacitus says that the Romans and their allies were destroyed to the number of 70,000.

## THOMAS (John Evan).

John Thomas was born at Brecon in 1809, and went to London as a young man, where he studied under Sir Francis Chantrey. He was a frequent exhibitor at the Royal Academy between 1835 and 1857, his chief contributions being busts, at which he mainly laboured for many years. Later in life he executed several statues in marble and bronze, including a colossal figure of the Marquis of Bute at Cardiff, and others of the Duke of Wellington at Brecon, Prince Albert at Tenby, and the Prince of Wales at Ashford. About 1857 he returned to Brecknockshire, where he filled the office of sheriff. He was a Fellow of the Society of Antiquaries. He died in London, October 9th, 1873.

### THE DEATH OF TEWDRIC, KING OF GWENT AND GLAMORGAN.

Bronze Group, modelled by Thomas, and cast by Messrs. Elkington & Co.

*Presented by the Representatives of Miss Elizabeth Phipson.*

"Tewdric, the great king of Gwent and Glamorgan, having embraced Christianity, conquers the Saxons at Tintern Abbey on the Wye. The Welsh King, wounded, urges the pursuit of the flying Saxons, attended by his daughter, and an aged Bard proclaims the victory."

## HOLLINS (Peter).

For memoir of the sculptor, see page 128.

### FELIX MENDELSSOHN-BARTHOLDY.

Marble Bust.

*Presented by the Estates Committee.*

Felix Mendelssohn-Bartholdy, the famous German musical composer, was born February 3rd, 1809. He studied in Berlin, and came to London in 1829. In 1841, Frederick William IV., King of Prussia, made him master of his chapel. His oratorio of "St. Paul" was performed in Birmingham in 1837, his "Song of Praise" in 1840, and "Elijah" in 1846. He died on November 4th, 1847.

## VESTIBULE.

### FORD (E. Onslow), R.A.

E. Onslow Ford was born in London, July 27th, 1852, and as a boy had a great desire to become an artist. In 1870 he went to Antwerp, and entered the Schools there, finally studying in the Antique School under Buffeau. In 1871 he went to the Academy at Munich, still studying painting, but shortly before leaving he gave up this branch of art and took to sculpture. In 1874 he returned to England. He exhibited his first bust in the Royal Academy in 1875. His earliest work that attracted general attention was the seated statue of Sir Henry Irving as Hamlet. He exhibited many well-known statues and busts at the Royal Academy and elsewhere. One of his most celebrated works is the Shelley Memorial in University College, Oxford. He was elected an Associate of the Royal Academy in 1888, and a full Member in 1895. He died in 1901.

### DR. R. W. DALE.

Marble Statue.

*Presented by the Subscribers.*

Robert William Dale, M.A., D.D., was born in London, on December 1st, 1829, and was educated at Spring Hill College, Birmingham. He



took his degree of M.A. at the London University in 1853. In that year he began his ministry at Carrs Lane Congregational Chapel, as co-pastor to the late John Angell James, on whose death he succeeded to the full charge of the church. He was chairman of the Congregational Union of England and Wales, 1868-69. For seven years he edited *The Congregationalist*, and published many papers and volumes of lectures and sermons. In 1877 he visited America, and delivered a series of lectures on preaching at Yale University, being the first Englishman appointed to the Lyman Beecher Lectureship. In the same year he received the degree of D.D. from Yale. Later in life he visited the Australian Colonies. In 1883 he received from Glasgow the degree of LL.D. He took an active part in various Nonconformist controversies, and Liberal and political movements. He was vice-chairman of the Birmingham School Board, and a Governor of King Edward's School. In 1886 he was appointed a member of the Royal Commission on the Elementary Education Acts. In 1891 he was elected President of the International Council of Congregationalists, which met in London, consisting of representatives from all parts of the world. During his life Dr. Dale was one of the most prominent citizens of Birmingham, taking a foremost place in many movements, political, educational, and social, which had as their object the good of the people and of the city. He died in 1895.

#### VENUS AFTER THE BATH.

Marble statue. A copy of the marble statue in the Vatican, Rome.

*Presented by the Children of Mr. W. Gibson.*

The original was executed by Daedalus of Sicyon, a sculptor of the school of Polycleitus, and according to Pliny, at one time stood in the Portico of Octavia, at Rome.

#### WEIGALL. (Henry).

Henry Weigall was a well-known sculptor who, in the earlier part of his life, worked as a gem cutter and engraver, but afterwards devoted himself to larger sculpture. Between the years 1832 and 1855 he exhibited twenty-three works in London, including seventeen at the Royal Academy. He was one of the victims of the failure of the Royal British Bank in 1856, and emigrated to Australia. There he abandoned art, and devoted himself to other pursuits, acting as a justice of the peace for the last twenty years of his life. He died about 1886.

#### THE DUKE OF WELLINGTON.

Bronze Bust.

*Presented by Messrs. Elkington and Co.*

Arthur Wellesley, first Duke of Wellington, Field-Marshal and Statesman, was born in 1769, and entered the Army in 1787. His first active service was in May, 1794, when, in command of the 33rd Regiment, he joined the British Army in the Netherlands. In 1796 he went as Colonel with his regiment to India, and took part in the siege of Seringapatam, and was appointed Governor of Mysore. In 1802 he was raised to the rank of Major-General, and routed the Mahrattas at Argaum. In 1808 he was promoted to the rank of Lieutenant-General, and put in command of the force for the Peninsular War, defeating De Laborde at Rolica, and the French at Vimiera. In 1809 he returned to Spain as Commander-in-Chief, and after many successes captured Ciudad Rodrigo, for which he was made Earl of Wellington. He afterwards captured Badajoz, won the battle of Salamanca, and was raised to the rank of a Marquis by Parliament, who voted him a sum of £100,000. After the battle of Toulouse, in 1814, he was made a Duke. On June 18th, 1815, he gained his crowning victory at Waterloo, which changed the destinies of Europe. He died in 1852, from an attack of apoplexy.

## HOLLINS (Peter).

For memoir of Peter Hollins, see page 128.

WILLIAM SCHOLEFIELD.

Marble Bust.

*Presented by Mr. Thomas Avery.*

William Scholefield (1809-1867), first Mayor of Birmingham, was the second son of Joshua Scholefield, banker and merchant, of Birmingham. He entered his father's business. In 1837 he was elected High Bailiff of the town, and Mayor in 1838, on the grant of a Charter of Incorporation. He was an unsuccessful candidate for Birmingham on his father's death in 1844, but was chosen at the Dissolution of 1847, and continued to represent the constituency until his death. He was a constant advocate of religious equality, and contended with great pertinacity against Lord John Russell's Ecclesiastical Tithes Bill. He played a prominent part in the repeal of the Paper Duties, and was the originator of the Parliamentary Committee on the Adulteration of Food, which sat for two Sessions under his chairmanship.

## MONTI (Raphael).

Raphael Monti, Italian sculptor, was born in Milan in 1818, and studied sculpture under his father, Gaetano Monti, and at an early age won the gold medal of the Imperial Gallery of Milan for his group of "Alexander

Taming Bucephalus." Between 1838-42 he resided in Vienna, and in 1847 came to England, where his "Veiled Statue," executed for the Duke of Devonshire, produced a popular *furor*. The device of showing the features through a simulated veil took the public fancy greatly, and set a little fashion in statuary—a clever though facile effect in no sense belonging to true art. Returning to Milan, he gave his adherence to the popular party, and in 1848, as one of the chief of the National Guard, was sent on a mission to the camp of Charles Albert. The war over, he returned to England. A number of his works were exhibited in the 1851 Exhibition. He died in London, October 23rd, 1881, aged 63.

#### VENUS DE' MEDICI.

Marble Statue.

*Bequeathed by Mr. E. D. Wilmot.*

A copy of the original in the Uffizi Gallery, Florence, which was found in the 16th century in the Villa of Hadrian, near Tivoli, and brought to Florence in 1680. It bears on its face the name of Cleomenes, son of Apollodorus of Athens, and is supposed to be an original work of the late Attic School, but the inscription and the affectedly held fingers are modern.

### MUNRO (Alexander).

Alexander Munro was born in 1825, in Inverness, where he soon made himself known by his abilities. In 1848 he was employed upon the stone carving of the Houses of Parliament. He first exhibited at the Academy in 1849, and continued to do so for many years. He executed the statue of James Watt which stands in Ratcliff Place, Birmingham. He died at Cannes, 1871.

#### SLEEPING CHILD.

Original Plaster Model.

*Presented by Mrs. Aitken.*

### JONES (John E.).

John E. Jones was born in Dublin, in 1806. He studied in that city as an engineer, but having a taste for sculpture,

he went to London to study for that profession, and practised there. He first exhibited at the Academy in 1844, his contributions in that year being busts of Daniel O'Connell and other eminent Irishmen. He received great encouragement, and had many eminent sitters—the Queen, the Prince Consort, Lord Brougham, the Emperor of the French, the Duke of Cambridge, the Duke of Wellington, Louis Philippe, the King of Holland, and others. He died in Dublin, July, 1862. His art was confined to busts, and was well esteemed.

#### SIR ROBERT PEEL.

Bronze Bust.

*Presented by Messrs. Elkington and Co.* ✓

The Right Honourable Sir Robert Peel was the eldest son of Sir Robert Peel, a great cotton printer and manufacturer, and was born near Bury, Lancashire, in 1788. He was educated at Harrow and Christ Church, Oxford, where, in 1808, he graduated with the then unprecedented honours of a double-first. In the following year he was returned to Parliament for the close borough of Cashel, and attached himself to the Tory party. In 1811 he was appointed Under-Secretary for the Colonies, and in 1812 Chief Secretary for Ireland. From 1818 to 1822 he had no official connections with the ministry, but took a leading part in the pressing currency questions of the day, and thus founded his fame as a financier. When George IV. came to the throne he retained the Liverpool ministry, and Peel became Home Secretary. In 1829 he brought forward the Catholic Relief Bill. The first general election after the passing of the Reform Bill left him with a following of barely one hundred members, which soon swelled into a formidable party. He frankly accepted the Reform Bill and set himself to organise a party distinct from either Tory or Whig, which he named *Conservative*. Peel's first ministry (1834-35), only lasted five months. In 1842 he proposed his famous Sliding Scale, with regard to foreign grain. In 1846 he brought in a bill by which, at the end of three years, the Corn Laws were to be utterly repealed. He was thrown from his horse on July 2nd, 1850, and died of the injuries he had received.

#### FOLEY (John Henry), R.A.

John Henry Foley, R.A., was born in Dublin in 1818, and at the age of thirteen entered the Art Schools of the Royal Dublin Society. In 1834 he went to London, and was admitted a pupil of the Royal Academy. In 1839 he began to exhibit, and, ten years later, was elected an



Associate. He was made a full member of the Academy in 1859. His last great work was the group of "Asia" for the Albert Memorial. He did not live, however, to see the completion of his figure of the Prince Consort for that monument. He died in 1874.

#### OLIVER GOLDSMITH.

Original Plaster Model of the Statue in Dublin.

*Presented by Messrs. Elkington and Co.*

Oliver Goldsmith, the celebrated Irish poet and novelist, was born in 1728, and studied at Trinity College, Dublin, 1745-52, and afterwards studied medicine for a short time at Edinburgh, going to Leyden in 1753. He next travelled through Europe on foot, returning penniless to England, when he became corrector of the press for Richardson. He subsisted by his pen, working for the Monthly and Critical Reviews, and becoming known to Smollett, Dr. Johnson, and other literary men. His most famous work, *The Vicar of Wakefield*, was sold for fifty guineas in 1764. His best known play, *She Stoops to Conquer*, was first acted in 1773.

#### TOFT (Albert).

Albert Toft was born in Birmingham in 1862. After leaving school he was apprenticed to the firm of Josiah Wedgwood & Sons, at Etruria, as a modeller for pottery. During the evenings he studied in the Schools of Art at Hanley and Newcastle-under-Lyme, and when seventeen gained a National Scholarship. He spent the next three years at the Royal College of Art, under Professor Lanteri. Since 1885 he has been a regular exhibitor at the Royal Academy. Among his more important works are a statue of Queen Victoria, in Leamington; one, in bronze, of Henry Richard, M.P.; and another of the Rajah of Bamra. His most famous bust is the one of Mr. Gladstone, and he has produced a number of symbolical and imaginative subjects of great feeling and beauty.

#### GEORGE WALLIS, F.S.A.

Bronze Bust.

*Presented by the Children of Mr. George Wallis.*

George Wallis, F.S.A., was born at Wolverhampton, 1811, and educated at the Grammar School there. He practised as an artist at Manchester

from 1832 to 1837, but taking an interest in art education as applied to designs for art manufacturers and decoration, he joined the Government School of Design at Somerset House in 1841, and became Head Master of the Spitalfields School in 1843, and was promoted the same year to the Head Mastership of the Manchester School, which position he resigned in 1846. The Royal Commission for the Great Exhibition of 1851 appointed Mr. Wallis a Deputy Commissioner, and he acted in 1850 for several manufacturing districts, and the whole of Ireland. During the exhibition he was Superintendent of the British Textile Division, and a Deputy Commissioner of Juries. After the Exhibition he accepted the Head Mastership of the Birmingham School of Design, from which he retired in 1858 to join the South Kensington Museum. Whilst still in Birmingham, in 1853, he was one of the six Commissioners appointed by the Government to visit the United States, and reported on art and manufactures. During the great International Exhibition of 1862 he acted in the same capacity as in 1851. In 1863 he was appointed Senior Keeper of the Art Collections of South Kensington Museum, a position he resigned in 1891, dying very shortly afterwards. Few persons have done more for art in England than he; and the present system of the circulation of works of art to provincial schools and museums owes much to his energy and foresight.

## JOY (Albert Bruce), R.H.A.

Albert Bruce Joy, son of Dr. W. Bruce Joy, and brother of the artist, Mr. George W. Joy, was born in Dublin, August 21st, 1842. He was educated at King's College, London, and afterwards studied at South Kensington and in the Royal Academy Schools. He was a pupil of Foley, and spent three years in Rome, and has twice visited America. He has been a constant exhibitor at the Royal Academy since 1866, and has won a number of medals and awards at various continental and international exhibitions. He has produced many colossal statues, such as those of John Bright in Manchester and Birmingham, Lord Frederick Cavendish, Gladstone, Harvey, Bishop Berkeley, and Alexander Balfour, as well as numerous busts and ideal works. He is a member of the Royal Hibernian Academy of Arts.

JOHN BRIGHT.

Marble Statue.

*Presented by the Subscribers.*

For memoir of John Bright, see page 80.

## FOLEY (John Henry), R.A.

For memoir of Foley, see page—165.

### EDMUND BURKE.

Original Plaster Model of the Statue in Dublin.

*Presented by Messrs. Elkington and Co.*

Edmund Burke, the great statesman, orator, and political writer, was born at Dublin, 1730. Educated at Trinity College. Settled in London, 1750, and was engaged in literary work. He projected the *Annual Register* and wrote the whole of it for some years; was private secretary to the Marquis of Rockingham, 1765, and the same year entered Parliament, and distinguished himself by his speeches on the great American question, Catholic Emancipation, and Reform. In 1772 he was appointed Paymaster of the Forces and Privy Councillor. The affairs of India, the prosecution of Warren Hastings, and the events of the French Revolution, were the great subjects of his attention during the following years. His speeches on the opening and conclusion of the Impeachment—the first occupying four, and the last nine, days—were among the grandest efforts of his oratory. He retired from Parliament in 1794, and died at Beaconsfield in 1797. His principal works are the *Inquiry into the Origin of our Ideas of the Sublime and Beautiful*, published in 1756; *Reflections on the French Revolution*, 1790, etc.

## HOLLINS (Peter).

For memoir of Peter Hollins, see page—128.

### MATTHEW DAVENPORT HILL, Q.C.

Marble Bust.

This bust was executed by the order of the Town Council of Birmingham, as a recognition of Mr. Hill's long, able, and distinguished services as Recorder of the Borough.

Matthew Davenport Hill (1792-1872) was the eldest son of Thomas W. Hill, the well-known Birmingham schoolmaster, and brother to Sir Rowland Hill. He was called to the bar at Lincoln's Inn in 1819, and went on the Midland Circuit. He was one of the members in the Liberal interest for Kingston-upon-Hull, from 1832 to 1834. In the latter year he received a silken gown, with a patent of precedence. He was appointed Recorder of Birmingham and Commissioner in Bankruptcy for the Bristol district; the latter office he held until its abolition, in 1869, but resigned the former in 1866. He was well known for his exertions in promoting the establishment of reformatories for juvenile criminals, and published, in a collected form, under the title of *Suggestions for the Repression of Crime*, a large number of charges addressed by him to Grand Juries in his capacity of Recorder for Birmingham. He also published various other pamphlets.

## CARDWELL (H.).

H. Cardwell was a London sculptor who exhibited there between the years 1836 and 1856 some ten works, including seven at the Royal Academy.

### IONE AND NYDIA.

Marble Group.

*Presented by Mrs. Lansdowne Beale.*

This represents the well-known incident in "The Last Days of Pompeii," by Bulwer Lytton, in which Nydia, the blind slave girl, brings a love letter to Ione from Glaucus:—"One favour, fair Ione—may I dare to ask it? They tell me," said Nydia, "that thou art beautiful beyond the loveliness of earth. Alas! I cannot see that which gladdens the world! Wilt thou suffer me, then, to pass my hand over thy face?—that is my sole criterion of beauty, and I usually guess aright." She did not wait for the answer of Ione, but, as she spoke, gently and slowly passed her hand over the bending and half-averted features of the Greek. Her touch lingered over the braided hair and polished brow—over the downy and damask cheek—over the dimpled lip—the swan-like and whitish neck. "I know now, that thou art beautiful," she said, "and I can picture thee to my darkness henceforth and for ever."

## PAPWORTH (Edgar George).

He was a student of the Royal Academy, and first exhibited there in 1832. In the following year he gained the Academy Gold Medal for his group "Leucothea presenting the Scarf to Ulysses," and in 1834 was elected to the travelling studentship. In 1836 he sent from Rome to the Academy exhibition a head of "Psyche." Soon after he married the daughter of Edward Hodges Baily, R.A., the sculptor, in whose studio he was employed. He continued to exhibit chiefly busts, statuettes, and sketch designs. He died in 1860.

### WILLIAM MURDOCK.

Marble Bust, after Sir Francis L. Chantrey, R.A.

*Presented by Mr. G. A. Everitt.*

For memoir of William Murdock, see page 74.



## HOLLINS (Peter).

For memoir of Peter Hollins, see page 128.

### DAVID COX.

Marble Bust.

*Presented by the Cox Memorial Committee, 1868.*

For memoir of David Cox, see page 43.

## ROUND GALLERY.

### MERCURY RESTING.

Bronze Statue.

A copy of the bronze figure now in the National Museum, Naples. The original is supposed to have been executed by Chares, a pupil of Lysippus, B.C. 292—280, and is looked upon as the finest bronze of all antiquity. It was found in 1758, at Herculaneum.

## ITALIAN GALLERY.

### VERROCCHIO (Andrea del).

Andrea del Verrocchio, son of Domenico di Michele de' Cioni, was born in Florence in 1432. He is said to have been a pupil of Donatello, and like his contemporaries, the Pollajuoli, he kept a goldsmith's shop. Vasari says of him, "He was a goldsmith, a master of perspective, a sculptor and carver, a painter and a musician." He is chiefly celebrated for his works in bronze, such as "David" in the Uffizi Gallery, Florence, and for the model of the equestrian statue of Colleoni in Venice. He has left but one authentic example of his powers as a painter, "The Baptism of Christ," in the Florence Academy, in the painting of which Vasari says he received the aid of his pupil, Leonardo da Vinci. He died at Venice in 1488.

### VIRGIN AND CHILD.

Panel of unglazed terra-cotta.

## DANTE.

Bronze Head. Copy of the one in the National Museum, Naples, which was modelled from a cast taken from the poet's features after death, by Guilano della Porta.

Dante Alighieri, the famous Italian poet, author of the "Divina Commedia," was born at Florence in 1265. Beatrice, the love of his life, died in 1290. In 1300 he married Gemma Donati, belonging to the Neri or Black Party, at Florence. He was banished by decree from that city in 1302, and condemned to be burnt. He resided at Verona for eight years, writing his "Paradiso," and afterwards settled in Ravenna. He died September 14th, 1321.

## PLATO.

Bronze Bust. Copy of the one in the National Museum, Naples.

The original was found in Herculaneum, 1759, and is generally considered the finest bronze head in Europe.

Plato was a celebrated philosopher of Athens, son of Ariston and Perictionia. His original name was Aristocles, and he received that of Plato from the largeness of his shoulders. He first began his literary career by writing poems and tragedies, but cast this work aside and became the pupil of Socrates for eight years. After the death of his master he travelled through Greece, Sicily, and Egypt. After his return he retired to the Groves of Academus, near Athens, where his lectures were soon attended by a crowd of learned, noble, and illustrious pupils. During forty years he presided at the head of this Academy. He died on his birthday in the 81st year of his age, about 348 years before the Christian era.

## TOFT (Albert).

For memoir of the sculptor, see page—166. ✓

## SPRING.

Plaster Statuette.

## WEDGWOOD GALLERY.

## MUNRO (Alexander).

For memoir of the sculptor, see page—164.

JAMES WATT.

Plaster Bust.

*Presented by Mrs. W. C. Aitken.*

This is the original head modelled by Munro for his statue of Watt, which was erected in Ratcliff Place, Birmingham, by public subscription, October 2nd, 1868.

For memoir of Watt, see page 1.

JAMES WATT.

Statuette in clay, modelled by Munro.

*Presented by Mr. R. K. Wake.*

SCULPTURE  
IN THE COUNCIL HOUSE.





# SCULPTURE

## IN THE COUNCIL HOUSE.

### WOOLNER (Thomas), R.A.

Thomas Woolner was born at Hadleigh, in Suffolk, in 1826. At the early age of thirteen he entered the studio of William Behnes, the painter-sculptor. Whatever merit the master possessed, he was far excelled by his pupil. Woolner worked hard with him for six years, and while still a mere lad, became both a sculptor and an accomplished draughtsman. He modelled "Queen Eleanor sucking the poison from Prince Edward," a work exhibited at the Royal Academy in 1843, and made a considerable success with a life-size "Death of Boadicea." His earlier exhibited work was chiefly imaginative in subject. In 1850 he became one of the original seven members of the Pre-Raphaelite Brotherhood, and contributed his well-known poem, *My Beautiful Lady*, and others, to *The Germ*. In 1852 he went to Australia for two years. After his return his work was chiefly confined to portraiture, and he was commissioned for statues of very many of the most eminent men of his time, a list of whose names would be too long to enumerate here. His busts of Lord Tennyson, Carlyle, Cardinal Newman, Gladstone, Dickens, and Kingsley are well known and universally regarded as excellent. His work in Birmingham includes the medallion of Mr. Joseph Chamberlain on the Memorial Fountain, the statue of George Dawson, which, under the pressure of criticism, was removed to the entrance hall of the Free Libraries, and the statue of the Queen in the Council House. He became an Associate of the Royal Academy in 1871, and an Academician in 1874.

In 1877, on the death of Mr. Henry Weekes, he was appointed to the Professorship of Sculpture in the Academy, but he resigned it two years later. He devoted much of his leisure time to writing poetry. His first volume, *My Beautiful Lady*, issued in 1863, ran into several editions. He published three other volumes of verse between 1881 and 1887. He died rather suddenly in October, 1892, at his house in Welbeck Street, London, after an illness of a few weeks.

#### HER MAJESTY QUEEN VICTORIA.

Marble Statue.

The commission for this statue was originally given by the Queen to Foley, who also executed the companion statue of the Prince Consort, exhibited here. Upon Foley's death in 1874, Woolner was selected to carry out the work, which he completed in 1884. This statue has been spoken of as "one of the finest portrait statues of the English School, combining a severe, yet elegant design, with execution of the highest kind, every element being thoroughly artistic."

#### FOLEY (John Henry), R.A.

For memoir of the sculptor, see page—165.

#### HIS ROYAL HIGHNESS THE PRINCE CONSORT.

Marble Statue.

PICTURES  
IN THE COUNCIL HOUSE.





# PICTURES IN THE COUNCIL HOUSE.

*(The pictures are placed in the Reception Rooms, Library, Corridor, Lord Mayor's Parlour, and several of the Committee Rooms.)*

## BAKER (Alfred).

Alfred Baker, born in Birmingham in 1850, son of Mr. S. H. Baker (*see below*), was educated at Handsworth Bridge Trust Grammar School. He left there at the age of fifteen and began to study as an artist. He attended the Birmingham School of Art, but was chiefly a pupil of his father. He worked largely in the open air among the farms and scenery of the Midlands, and in North Wales. A very promising career was cut short by his early death in 1872, when he was not quite twenty-two years of age.

## HARVEST TIME IN SOUTH STOKE.

On canvas, 1 ft. 4 in. high by 2 ft. wide.

*Presented by Mr. S. H. Baker.* ✓

## BAKER (S. H.).

Samuel Henry Baker, landscape artist, was born in 1824, near the famous Soho Works, where his father and grandfather held prominent positions. At the age of nine he lost his father, and later was apprenticed by an uncle to a magic-lantern slide painter named Chaplin. He also took lessons in drawing, and studied at the School of Design under Mr. George Wallis. He was also instructed in landscape painting by J. P. Pettitt. In 1848 his first picture was exhibited in the Birmingham Exhibition. Since

that time until the present he has been a constant exhibitor here, and also at the Royal Academy. An exhibition of his water-colour drawings was held at the Midland Institute, 1886. He is a fellow of the Royal Society of Artists. In 1898 a collection of his paintings and drawings was exhibited at Messrs. Graves and Co.'s Gallery, Birmingham.

#### IN THE LLEDR VALLEY, NORTH WALES.

On canvas, 1 ft. 11½ in. high by 3 ft. 3½ in. wide.

*Bequeathed by Mr. C. Cartwright.*

#### NANT GWYLT, RADNORSHIRE.

On canvas, 3 ft. high by 4 ft. 5½ in. wide.

*Presented by a Gentleman.*

The valley depicted here forms the first reservoir of the new Birmingham Water Scheme.

### BARBER (J. V.).

For memoir of the artist, see page 8.

#### MORNING.

On canvas, 3 ft. 2½ in. high by 3 ft. 9½ in. wide. Painted and exhibited at the Royal Academy, 1829.

*Permanent Loan from the Council of the Midland Institute.*

### BEVERLY (W. R.).

William Roxby Beverly was born in 1824, at Richmond, in Surrey. His father was a midshipman, named Roxby, who had served under Nelson, but left the sea and appeared on the stage under the assumed name of Beverly. It was intended the son should follow his father's profession, but he ultimately became a scene painter. In 1851 he was made painter and director of the painting rooms at Covent Garden and Drury Lane Theatres, and became renowned for his gorgeous visions of Fairyland, and his magnificent transformation scenes. His works in water-colours are also well known, and he exhibited a number of seapieces in the Royal Academy between 1865 and 1880.

## NEWHAVEN PIER.

Water-colour drawing, 2 ft. 3 in. high by 3 ft. 7 in. wide. Painted in 1872.

*Presented by Mr. E. C. Osborne.*

## BURT (C. T.).

For memoir of the artist, see page 38.

## WARWICKSHIRE.

On canvas, 3 ft. 7 in. high by 5 ft. 10 in. wide.

*Presented by Mr. R. J. R. Mackenzie.*

## THE SKYLARK.

On canvas, 1 ft. 11 in. high by 2 ft. 11 in. wide. Painted in 1874.

*Bequeathed by Mr. C. Cartwright.*

## COLLINS (James Edgell).

James Edgell Collins, a London portrait-painter, contributed some sixty portraits to various London Exhibitions between the years 1841 and 1875, including twenty-three at the Royal Academy. He painted, among others, the Earl of Carnarvon, and Sir William Grove, the Judge.

## ALDERMAN THOMAS PHILLIPS.

On canvas, 2 ft. 11 in. high by 2 ft. 3 in. wide. Painted in 1871.

*Presented by Mr. John Palmer Phillips.*

Mr. Thomas Phillips was born in 1795. He was Mayor of Birmingham in 1844-45. His first public act after election was to preside at a Town's Meeting on November 19th, 1844, held to take steps for establishing Public Baths and Parks, and other open spaces for exercises and active sports, for which a sum of £4,430 was raised. Before the close of his mayoralty he laid the foundation stone of the Borough Gaol.

## DAWSON (Henry).

For memoir of the artist, see page 54.

## ON THE TRENT.

On canvas, 1 ft. 11½ in. high by 2 ft. 11 in. wide. Painted in 1853.

*Presented by Mr. Frederick Elkington.*



## DORÉ (Gustave).

Louis Christophe Gustave Paul Doré was born in Strasburg in 1833. At the age of 15 he began to exhibit landscape sketches in pen and ink at the Salon. He then became a regular contributor to the comic illustrated papers. His earliest exhibited works were historical. Although gifted with a marvellous fertility of imagination and wonderful facility of execution, he nevertheless possessed grave defects. Nowhere are his faults of drawing more manifest than on the enormous canvases exhibited in the Doré Gallery in London. It is, however, as a designer of illustrations for books that the wonderful versatility of his genius becomes most apparent. He was a master of caricature. Among the most famous of his illustrations were those for the Bible, Milton's *Paradise Lost*, Tennyson's *Idyls of the King*, La Fontaine's *Fables*, Cervantes' *Don Quixote*, and Dante's *Inferno*, *Purgatorio*, and *Paradiso*. He died in Paris in 1883.

### "LA MARSEILLAISE."

Black and white drawing, 2 ft. 5 in. high by 3 ft. 3 in. wide. Dated 1870.

*Presented by Sir John C. Holder, Bart.*

The "Marseillaise" was the grand patriotic song of the French Revolution, which has become the National Anthem of France. The words and music were composed by Rouget de Lisle (born 1760, died 1836), an artillery officer in garrison at Strasbourg, for Deitrich, mayor of the town. On July 30th, 1792, the volunteers of Marseilles, invited by Barbaroux at the instance of Madame Roland, marched to Paris singing their favourite song; and the Parisians, enchanted with it, called it the "Hymne des Marseillais."

## GILBERT (Sir John), R.A.

For memoir of the artist, see page 67.

### THE SQUIRE'S DAUGHTER.

Water-colour drawing, 1 ft. 3½ in. high by 1 ft. 8½ in. wide. Painted and exhibited R.W.S., in 1891.

*Presented by the Artist.*

**"JENNY SNAPPING HER FINGERS AT CAPTAIN WEAZEL."**

Water-colour drawing, 1 ft. 11½ in. high by 2 ft. 11 in. wide. Painted and exhibited R.W.S., in 1882.

*Presented by the Artist.*

This is a scene from *Roderick Random*, by T. Smollett. Roderick and his companion and old schoolfellow, Strap, the barber, have arrived at an inn, with other fellow travellers in a waggon. Captain Weazel, a choleric little gentleman, of unprepossessing appearance, demands to be served with dinner in a separate room with a fire. This rouses the ire of the other travellers, and Mrs. Jenny, one of the ladies of the party, proceeds to call the Captain names, and to make insinuations against the honour of Mrs. Weazel, In reply the gallant Captain uses still more violent epithets. "So saying, he drew his sword, and flourished with it, to the great terror of Strap; while Mrs. Jenny, snapping her fingers, told him she did not value his resentment a louse."

**A RAID.**

Water-colour drawing, 1 ft. 2½ in. high by 2 ft. 1½ in. wide. Exhibited R.W.S.

*Presented by the Artist.*

**LANDSCAPE SKETCH.**

Water-colour drawing, 9¾ in. high by 12½ in. wide. Painted in 1869.

*Presented by the Artist.*

**BELINDA.**

Water-colour drawing, 2 ft. 3½ in. high by 1 ft. 6½ in. wide. Painted and exhibited R.W.S., in 1891.

*Presented by the Artist.*

**PREPARING FOR THE CHARGE.**

On canvas, 9½ in. high by 13½ in. wide. Painted in 1873.

Sketch for the picture "Charge of Cavaliers at Naseby."

*Presented by the Artist.*

**WOODLAND SCENE.**

Water-colour drawing, 1 ft. 4 in. high by 1 ft. 5½ in. wide. Painted in 1880.

*Presented by the Artist.*

**A WINDY DAY.**

On canvas, 1 ft. 7½ in. high by 1 ft. 11½ in. wide. Painted in 1885.

*Presented by the Artist.*

**OWEN GLENDOWER'S HOUSE AT DOLGELLY.**

On canvas, 1 ft. 0½ in. high by 1 ft. 5¾ in. wide. Painted in 1875.

*Presented by the Artist.*

Owen Glendower, a Welsh chief, was one of the most active and formidable enemies of Henry IV. He was descended from Llewellyn, the last of the Welsh princes. He conspired with Hotspur, Douglas, and others to dethrone Henry, but the coalition was ruined in the fatal battle of Shrewsbury. He allied himself with France, and ravaged the Marches, 1406-7. He died during negotiations with Henry V. in 1415. Shakespeare makes the Welsh nobleman a wizard of great diversity of talent.

This house, locally called the Parliament House, is in a court behind the Post Office at Dolgelly, and is pointed out as the place where Glendower held the meeting of his partisans when he signed the treaty of alliance with Charles of France in 1404, mentioned above.

#### COTTAGES NEAR LEWISHAM.

On canvas, 1 ft. 2½ in. high by 1 ft. 7¾ in. wide. Painted in 1876.

*Presented by the Artist.*

### HENSHAW (F. H.).

For memoir of the artist, see page 77.

#### THE QUEEN'S BRIDGE, SHUGBOROUGH, STAFFORDSHIRE.

On canvas, 2 ft. 4½ in. high by 4 ft. 5½ in. wide. Painted in 1871.

*Presented by Mr. Felix Hadley.*

#### DERWENTWATER.

On canvas, 2 ft. 7½ in. high by 3 ft. 3½ in. wide. Painted in 1832.

*Presented by Mr. John Palmer Phillips.*

### HOLL (Frank), R.A.

For memoir of the artist, see page 79.

#### SIR THOMAS MARTINEAU, MAYOR OF BIRMINGHAM, 1884-5, 1885-6, 1886-7.

On canvas, 2 ft. 11½ in. high by 2 ft. 5½ in. wide. Painted in 1887.

*Presented by the Subscribers.*

Sir Thomas Martineau, three times Mayor of Birmingham, was the eldest son of Mr. Robert Martineau, brother of the famous authoress, Harriet Martineau, who came to Birmingham early in the present century. Sir Thomas was born in 1828. He chose the profession of the law, and was articled to Mr. Arthur Ryland, being admitted a solicitor in 1852, and taken into partnership by Mr. Ryland afterwards. He took an active interest in the Midland Institute, and in politics was an ardent Liberal. He entered

the Council in 1876, and was elected an Alderman in 1883, and was Mayor during the three following years. He was knighted after the Queen's visit in 1887 to lay the foundation stone of the Law Courts. His municipal record was a brilliant one. His last great work was the Welsh Water Scheme, which, as Chairman of the Water Committee, he safely piloted through the first stages of its existence. He died in 1893 after a long and painful illness, after a life devoted to advancing the best interests of his native town.

## HOLTE (A. Brandish).

IN THE LLUGWY VALLEY, NORTH WALES.

On canvas, 2 ft. 5½ in. high by 2 ft. 0½ in. wide.

*Presented by the Artist.*

## HULME (Frederick W.).

Frederick William Hulme was born at Swinton, in 1816. He was the son of a Yorkshire artist of some reputation. His first exhibited picture was at Birmingham in 1841. He went to London in 1844, and for a time made designs for engravers, especially for the *Art Journal*. He painted much at Bettws-y-Coed, in a style not unlike that of Creswick. He occasionally worked on pictures in conjunction with other artists. He had a large practice as a teacher of drawing, and published some drawing books for use in schools. He was a frequent exhibitor at the British Institution from 1845-1862, and the Royal Academy from 1852-1884. He died at Kensington, November 14th, 1884.

MILLWATER, OCKHAM.

On canvas, 3 ft. 5 in. high by 4 ft. 11½ in. wide.

*Presented by Mr. John Wand.*

## JOHNSON (Harry J.).

Henry John Johnson (known as Harry J. Johnson), a landscape painter in oil and water-colour, was born in Bath Row, Birmingham, April, 1826. He was the eldest son of an artist, W. B. Johnson, and was educated in his native town, being for a time the pupil of the Rev. Hugh Hutton. He early showed a capacity for art, and was a student of



the Birmingham Society of Arts until 1843, when he was placed under William Müller. He accompanied that artist to Malta, Rhodes, Smyrna, Xanthus and other places, from November, 1843, to April, 1844. From 1845 he exhibited at the British Institution, where his works were well received, and occasionally at the Royal Academy. He travelled much on the Continent, visiting Greece, Switzerland, Germany, France, Spain and Italy. He also worked considerably in Wales and Scotland, spending much time in the former country with David Cox, an old friend of his father's, who gave him much valuable assistance. He worked very rapidly. In 1870 he was elected a member of the Royal Institute of Water-Colours. He died at his residence in St. John's Wood, on the last day of 1884, after only a few hours' illness, being in his 58th year. Six of his water-colour drawings are in the South Kensington Museum.

#### ATHENS.

On canvas, 2 ft. 4 in. high by 5 ft. wide.

*Presented by the Trustee of Mr. John Frederic Feeney.*

The figures in this picture were painted by H. W. Pickersgill, R.A.

"Behold

Here on the Ægean shore a city stands  
Built nobly, pure the air, and light the soil,  
Athens, the eye of Greece, mother of arts  
And eloquence."

Milton, *Paradise Regained*, iv., 238.

### LINES (H. H.).

For memoir of the artist, see page 96.

#### IN THE FOREST OF ARDEN.

On canvas, 2 ft. 11½ in. high by 4 ft. 1½ in. wide.

*Presented by Mr. F. T. Lines.*

### LINES (Samuel).

For memoir of the artist, see page 97.

On canvas, 3 ft. 0½ in. high by 4 ft. 1½ in. wide.

#### LLYN IDWAL.

*Permanent Loan from the Council of the Midland Institute.*

## MUNNS (H. T.).

Henry Turner Munns, portrait painter, was born in Northampton in 1832. As soon as he left school he was employed in a boot and shoe manufactory in his native town, but even while a school boy he had cultivated his talent for portraiture. His father, who was a designer in the same factory, used every effort to discourage his son, who, however, determined to adopt painting as his profession. When about eighteen he became acquainted with a travelling miniature painter of some repute, named Locke, who gave him a lesson every time he visited Northampton. At the age of eighteen, commissions for portraits at the rate of £3 a piece were given him. After his apprenticeship he started a portrait club, and having got together twenty members at 2s. 6d. a week, he for some time derived a steady income from that source. He next visited Buckinghamshire to paint portraits. When the Russian War broke out he painted and exhibited a Panorama of the War, giving a descriptive lecture with it. He next joined a Northampton photographer, whose photographs he coloured for some years. Later on he came to Birmingham, and entered into an engagement with Mr. Whitlock, of New Street, for similar work for a number of years. His first portrait painted in Birmingham was of Dr. Langford, which was exhibited at the Royal Society of Artists. He eventually became a member of the Society, and succeeded Mr. W. T. Roden as director of the Life Academy. In 1871 he painted the portrait of the Lord Mayor of London, and from that time was much occupied with civic and other presentation portraits. He occasionally exhibited at the Royal Academy. He died in 1898, aged 66.

### GEORGE DAWSON, M.A.

On canvas, 4 ft. 1½ in. high by 3 ft. 0½ in. wide. Painted in 1877.

*Bequeathed by Mr. E. D. Wilmot.*

George Dawson, born in London in 1821, was intended for the Baptist Ministry. In 1844 he became minister of Mount Zion Chapel in Birmingham. His disregard for the merely conventional usages of the sacred office alienated from him a portion of his congregation, and a separation took

place, when the majority seceded with the minister. A new chapel was erected for him in 1847, and was called 'The Church of the Saviour.' Mr. Dawson did not advocate peculiarities of doctrine, but rather made an earnest desire for the truth, and a life of obedience to God and charity to man, the great tests of a Christian spirit. He was a very popular literary lecturer. When the *Birmingham Morning News* was started in 1871 he was made editor. He was also a member of the School Board, and interested in all the educational movements of the town. Died suddenly at his residence, King's Norton, in 1876.

ALDERMAN THOMAS AVERY, Mayor of Birmingham in 1867 and 1881.

On canvas, 2 ft. 6 in. high by 2 ft. wide.

*Presented by Mr. W. Beilby Avery.*

## PEARSON (Mrs. Charles).

Mrs. Charles Pearson, portrait painter, whose maiden name was Mary M. Dutton, was born in 1799. Early in life she married Mr. Charles Pearson, solicitor to the city of London, who was afterwards member of Parliament. She exhibited portraits at the Royal Academy between the years of 1821 and 1842, two of these being portraits of Lord Mayors. Her best known work is a portrait of Sir David Solomons, Sheriff and Lord Mayor of London, who fought the battle of the admission of the Jews into municipal offices and Parliament. Her portrait of Viscount Combermere, Commander-in-Chief in India, painted in 1823, is in the National Portrait Gallery, and portraits of Lord Denham, Sir James Shaw, and Sir Thomas Kelly, are in the London Guildhall collection. She died on April 15th, 1871, aged 72.

THOMAS WRIGHT HILL.

On canvas, 3 ft. high by 2 ft. 3 in. wide.

*Bequeathed by Mr. Frederic Hill.*

Thomas Wright Hill was the founder of Hazelwood School, in the Hagley Road, the most notable educational institution in Birmingham at the beginning of the last century. As a youth he was apprenticed to a brassfounder, but gave up the trade, and began teaching, having gained his first experience in the New Meeting Sunday School. He opened a school at Hill Top about 1803. With all his splendid gifts he lacked business aptitude, so that his son Rowland took charge of his money affairs,

and gradually became chief director of the school, which he removed to Hazelwood about 1819. The latter elaborated a curious system of government by the boys, with a constitution and a code of laws that filled more than a hundred closely printed pages. This system was described in a pamphlet by his brother, Matthew Davenport Hill, which made the school famous. Many notable men were educated there. In 1827 the school was removed to Bruce Castle, Tottenham, and was handed over to the care of Edwin and Arthur Hill, their brother Rowland having aspirations towards social reform which he could not carry on while burdened with the cares of a schoolmaster. As everybody knows, he ultimately directed his attention to postal reform, and gave to the world the splendid boon of penny postage. Thomas Wright Hill died in 1851, leaving five sons, all of whom occupied honourable positions; Sir Rowland Hill at the Post Office, Matthew Davenport Hill as Recorder of Birmingham (see page 168), Edwin Hill at the Stamp Office, Frederick Hill for many years Inspector of Prisons in Scotland, and Arthur Hill as Head-master of Bruce Castle School. A most interesting account of the Hill family and Hazelwood School is given in Mr. R. K. Dent's *Making of Birmingham*.

## PRATT (Jonathan).

Jonathan Pratt was born at Northampton, April 27th, 1835. At the age of eleven, at his own wish, he was apprenticed to a portrait painter in that town for ten years. At twenty-one he practised as a portrait painter in Lincoln, Leicester, and Doncaster, and settled in Birmingham in 1863 in the same capacity, but soon devoted himself more especially to figure painting. In 1872 he was elected a member of the Royal Birmingham Society of Artists, and in 1882, on the death of Mr. Allen E. Everitt, he was unanimously elected honorary secretary of that body. In the same year he was appointed honorary curator of the Corporation Art Gallery, which post he held until the present building was opened in 1885.

### THE REV. ARTHUR G. O'NEILL.

On canvas, 4 ft. 1½ in. high by 3 ft. 3 in. wide. Painted in 1880.

*Presented by the Subscribers.*

Arthur O'Neill was the son of a proscribed native of Ireland, who took refuge in this country and married an Essex lady. In his youth he was intended for the Army Medical Department, and was with the 73rd Regiment in Ireland from 1823 to 1828, and went with it to the Mediterranean. He



returned home in 1835, and entered Glasgow University to pursue his medical studies. At this time, however, a great change took place in his moral feelings, and his mind was strongly attracted towards religion and politics, and particularly by the Chartist agitation of 1838. Into this movement he threw himself with enthusiasm, and soon became prominent among the speakers at its meetings. He first visited Birmingham in 1840, when he came from Glasgow as a delegate to welcome two Chartist prisoners who had been liberated from Warwick gaol. Soon after he became pastor of a little chapel in Newhall Street, situate a little higher up the street than Zion Chapel, which was afterwards under his charge for a great part of his life. In a short time he gathered round him a large circle of friends, chiefly of the artisan class, whom he interested in such causes as total abstinence, peace, and education, which he regarded as auxiliaries to religion. In 1842 a further attack was made upon the Chartists by the Conservative Government, and during that year Mr. O'Neill first suffered imprisonment for the cause, but he was liberated after six weeks. In the following year he was sentenced to one year's imprisonment. On his release from prison he returned to Birmingham, and with a portion of his former congregation, joined the Baptists. He carried on his pastorate of Zion Chapel until 1885, when he retired, although preaching there occasionally up to the time of his death, which took place on May 14th, 1896. During his last years he frequently appeared in public in connection with the anti-slavery movement, and on questions of peace and international arbitration.

### JOHN SKIRROW WRIGHT, M.P.

On canvas, 4 ft. 1½ in. high by 3 ft. 3 in. wide. Painted in 1880.

*Presented by the Subscribers.*

John Skirrow Wright was born at Hebden Bridge, in Yorkshire, 1823. He became a merchant in Birmingham, and was at one time a partner in the firm of Smith and Wright, button manufacturers and tin-plate workers. He took a great interest in all movements for bettering the condition of the working classes. As chairman of the Birmingham School Board he rendered valuable aid in promoting the educational work of the town. He was a keen politician, and was elected member for Nottingham, in the Liberal interest, shortly before his death, which took place suddenly at a meeting of the School of Art Committee in 1880.

### THE RIGHT HON. JESSE COLLINGS, P.C., M.P.

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide.

*Presented by the Subscribers.*

This picture was "presented to the town by five thousand working men, in appreciation of the earnest and able manner in which he promoted measures tending to the intellectual and material advantage of the people during a long and honourable connection with the municipality of Birmingham."

## RODEN (W. T.).

For memoir of the artist, see page 127.

JOHN BIRT DAVIES, M.D. (formerly Coroner for Birmingham).

On canvas, 4 ft.  $1\frac{1}{2}$  in. high by 3 ft.  $3\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

ALDERMAN E. C. OSBORNE.

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide.

*Presented by the Subscribers.*

ALDERMAN HENRY HAWKES (formerly Coroner for Birmingham, and Mayor in 1852).

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide.

*Presented by the Subscribers.*

THE RIGHT HON. W. E. GLADSTONE, P.C., M.P.

On canvas, 2 ft.  $5\frac{1}{2}$  in. high by 2 ft.  $0\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

THE RIGHT HON. JOHN BRIGHT, P.C., M.P.

On canvas, 2 ft.  $5\frac{1}{2}$  in. high by 2 ft.  $0\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

For memoir of John Bright, see page 80.

## SHANNON (James J.), A.R.A.

James Jebusa Shannon was born in Auburn, New York, in 1862, and came to England in 1878. He studied at South Kensington for three years, and gained the gold medal for figure painting in his second year, and a few years afterwards painted the portrait of the Hon. Horatia Stopford, one of the Maids of Honour, which, by command of Queen Victoria, was exhibited in the Royal Academy in 1881. It was his original intention to study here for a year or two and then return to America, but the rapid growth of his reputation caused him to remain permanently in England. His full length portrait of Mr. Henry Vigne, exhibited in 1887, secured him many commissions and foreign distinctions, including gold medals at Paris, Berlin, and Vienna.

He has also received medals at Munich and Chicago. He has painted a large number of portraits and a few subject pictures. He was an original member of the New English Art Club, an active supporter of the Society of British Artists, under Whistler's presidency, and a member of the Institute of Painters in Oil-Colours. An exhibition of his works was held at the Fine Art Society in 1896, and in the following year he was elected an Associate of the Royal Academy.

SIR JAMES SMITH, KT. (first Lord Mayor of Birmingham, 1895-96).

On canvas, 4 ft. 7½ in. high by 3 ft. 2½ in. wide.

*Presented by the Subscribers.*

## WYATT (Henry).

Henry Wyatt was born at Thickbroom, near Lichfield, in 1794. He early lost his parents, and resided at Handsworth, with his guardian, son-in-law of Francis Eginton, to whom he was apprenticed. He acquired a fondness for art, and went to London in 1811 to study at the Royal Academy. For some time he worked under Sir Thomas Lawrence, and in 1817 he returned to Birmingham, and devoted himself more particularly to portrait painting. He also practised portrait painting at Liverpool and Manchester. He was a constant exhibitor at the Royal Academy. In 1825 he returned to London, but his health failing he went to reside near Leamington in 1834. Then he went to Manchester to paint some portraits, and in the spring of 1838 was struck by paralysis. He never recovered, and died at Prestwich, February 27th, 1840.

JULIET.

On canvas, 2 ft. 11 in. high by 2 ft. 3 in. wide. Painted in 1832.

*Presented by the Birmingham Society of Arts.*

PICTURES AT  
LIGHTWOODS PARK.





# PICTURES AT LIGHTWOODS PARK.

## ANDERSON (Mrs. S.).

Mrs. Sophie Anderson was born in Paris in 1823. Her mother was English, her father French, an architect by profession, and a man of great artistic taste. Shortly after her birth, the family removed to a remote part of France. From earliest childhood she had a great passion for drawing and painting, and persevered in spite of every disadvantage. The only lessons she received before she was twenty were a couple from a travelling portrait-painter. Afterwards she studied for a short time in Paris under Steubin, the Russian artist, and continued to make improvement in portrait-painting. During the revolution in 1848 the family left France for America, where for a number of years she painted portraits with success. In 1849 she married Mr. Walter Anderson, an English artist, and in 1854 visited England, where she stayed for the next eight years, afterwards settling in the Island of Capri, in the bay of Naples.

### THE CHILDREN'S STORY BOOK.

On canvas, 3 ft. 8½ in. high by 4 ft. 6½ in. wide.

*Bequeathed by Mrs. Turton.* ✓

## BURT (C. T.).

For memoir of the artist, see page 38.

### NEAR LLANBEDR, BARMOUTH.

On canvas, 1 ft. 11½ in. high by 2 ft. 11 in. wide. Painted in 1872.

*Presented by Mr. W. E. Everitt.* ✓

## DANBY (James Francis).

James Francis Danby, landscape artist, one of the two painter sons of Francis Danby, A.R.A., was born at Bristol in 1816. His works appeared at the Royal Academy and at the Society of British Artists, of which latter body he was a member. He died of apoplexy in London, October 22nd, 1875. He excelled in depicting sunrise and sunset.

### LEAVING PORT.

On canvas, 1 ft. 1½ in. high by 3 ft. 6½ in. wide. Painted in 1858.

*Bequeathed by Mr. William Middlemore.*

### AT ANCHOR.

On canvas, 1 ft. 10½ in. high by 3 ft. 0½ in. wide. Painted in 1858.

*Bequeathed by Mr. William Middlemore.*

## EVERITT (Allen E.).

Allen Edward Everitt, born in Birmingham, 1824, was son of Edward Everitt, an art dealer, and grandson of Allen Everitt, a well-known Birmingham artist and drawing master. His maternal grandfather was David Parkes, the Shropshire antiquarian. He early showed that he had inherited all the artistic faculties of his parents. He received lessons in early life from David Cox. His special talent soon showed itself to be the illustration of old buildings and interiors. Taking Birmingham as a centre, he made careful drawings of almost every spot in the Midlands which possessed archæological or historical interest. Between the ages of thirty and forty, he made painting tours in the old towns of Belgium, France, and Germany. His work was mainly executed in water-colours. In 1857 he joined the Royal Birmingham Society of Artists, of which he became honorary secretary in 1858, a post which he held until his death. For many years he taught drawing at the Deaf and Dumb Institution. He was one of the honorary secretaries of the Archæological Section of the Midland Institute, and contributed various papers. In June, 1880, he accepted the post of honorary curator of the

Free Art Gallery. In 1854, he completed an important series of drawings of Aston Hall, which were used to illustrate Davidson's "History of the Holtes of Aston." He also illustrated Mr. Bunce's "History of old St. Martin's" (1875). He died at Edgbaston, of congestion of the lungs, on June 11th, 1882.

#### ISOMETRIC VIEW OF ASTON HALL, BIRMINGHAM.

Water-colour drawing, 1 ft. 7½ in. high by 2 ft. 4 in. wide.

*Presented by Mr. Charles Cartwright.*

Aston Hall was built in 1618 by Sir Thomas Holte, of Duddeston. At the beginning of the Civil War he entertained King Charles on his march from Shrewsbury to Banbury. In consequence of this the Birmingham people, who were for the Parliament, attacked the Hall. After a siege of three days Sir Thomas surrendered; he was imprisoned, and his estates confiscated. He died in 1654, and the Holte family gradually declined in importance. In 1782 the estate passed out of their hands. In 1856 a limited liability company was formed to carry on Aston Park as a public recreation ground. The Queen and Prince Albert opened it in 1858. In 1864 it was taken over by the Corporation of Birmingham, and now forms a branch museum in connection with the Corporation Art Gallery. The Hall is a noble mansion of the Jacobean style, and contains an oak-panelled gallery, with a richly-decorated ceiling, 131 feet in length. (See "Handbook to Aston Hall," price one penny.)

#### HENSHALL (J. Henry), R.W.S.

J. Henry Henshall was born at Manchester in 1856, and at the age of sixteen attended the local art schools. When twenty he went to London and entered as a pupil at South Kensington, but only remained there one term, and was admitted to the Royal Academy Schools in 1876. In 1879 he first exhibited a water-colour drawing at the Royal Academy, and in the following year gained a medal for "painting from life in oils." Since that time he has been a constant exhibitor at the annual exhibitions. He was elected an Associate of the Royal Society of Painters in Water-Colours in 1883, and a full member in 1897. He became a member of the Manchester Academy of Fine Arts in 1901.

#### IN WONDERLAND.

Water-colour drawing, 2 ft. 4½ in. high by 3 ft. 1½ in. wide. Painted in 1889.



## HENSHAW (F. H.).

For memoir of the artist, see page 77.

### A DISTANT VIEW OF KENILWORTH CASTLE.

On canvas, 2 ft. 0½ in. high by 3 ft. 3 in. wide. Painted in 1843.

*Presented by Mrs. James Marigold.*

## HULME (F. W.).

For memoir of the artist, see page 185.

### ENGLISH LANE SCENE.

On canvas, 2 ft. 4 in. high by 1 ft. 10 in. wide. Painted in 1866.

*Presented by Mr. J. Coppock.*

## LINES (Samuel).

For memoir of the artist, see page 97.

### THE DUKE OF CAMBRIDGE LEAVING THE BIRMINGHAM TOWN HALL, 1857.

On canvas, circular, 2 ft. 5 in. in diameter.

*Presented by Mrs. Maxwell.*

### THE OPENING OF CALTHORPE PARK, 1857.

On canvas, circular, 2 ft. 5 in. in diameter

*Presented by Mrs. Maxwell.*

These two pictures were painted in commemoration of the dedication of Calthorpe Park to public use by the late Lord Calthorpe. It was opened with much ceremony on the 1st June, 1857, in the first of the three years of the mayoralty of Sir John Ratchiff. His Royal Highness the Duke of Cambridge visited the town for the purpose of opening the park, and remained for a night the guest of the Mayor. Three trees were then planted in the centre of the ground, one by the Duke, one by Lord Calthorpe, and one by the Mayor. For several years it was maintained simply as an open field for games. The tenure of Calthorpe Park was the subject of considerable negotiation for a number of years. At first the Corporation were occupiers on sufferance, paying a nominal rent of £5. The difficulties and restrictions of the tenure were finally cleared away in 1894, when Lord Calthorpe, with the consent of the Hon. W. G. Calthorpe, conveyed the park in fee-simple to the Corporation.

## MARKS (H. Stacy), R A.

For memoir of the artist, see page 101.

"WHERE IS IT?"

On canvas, 3 ft. high by 2 ft. 4 in. wide. Painted in 1882.

*Bequeathed by Mr. Joseph Beattie*

## REDGRAVE (Richard), C.B., R.A.

Richard Redgrave, C.B., R.A., was born in 1804. He was admitted a student in the Royal Academy Schools in 1826, and eked out his resources by teaching landscape drawing. In 1838 he first exhibited at the Academy. In 1840 he was elected an A.R.A., and in 1851 was made an R.A. In conjunction with Mr. H. Cole, he formed the Museum of Ornamental Art at Marlborough House, increased under their joint charge into the Museum of Art at South Kensington. He was one of the jurors on the Fine Arts Section of the Great Exhibition, 1851. In 1858 Her Majesty appointed him Surveyor of the Crown Pictures. In conjunction with his brother he published *A Century of British Painters*, 1866. He died in 1888.

"THE VALLEYS STAND THICK WITH CORN."

On canvas, 2 ft. 4 in. high by 3 ft. 2 in. wide. Painted in 1865.

*Presented by Mrs. Redgrave.*

## STANIER (Henry).

Henry Stanier was an artist at one time well-known in Birmingham. When a young man he was a constant contributor to local exhibitions, and showed much promise, especially in architectural subjects and still life, from his facility of free and "dashing" drawing, and a decided feeling for colour. Towards the end of his life, partly on account of his health, he took up his residence at Granada, in Spain, and at a later period was appointed English Consul for that city and district. The famous Moorish palace of the Alhambra, the chief glory of Granada, was

the object of his special solicitude. He studied it lovingly and carefully in every detail, sketched and painted it under all aspects, and occasionally sent home drawings of it which showed power, and were greatly appreciated. He died in 1892.

#### INTERIOR OF SEVILLE CATHEDRAL.

Water-colour drawing, 2 ft. 5¼ in. high by 1 ft. 8¾ in. wide.

*Bequeathed by Dr. Scofield.*

#### THE LAND OF THE SUN—THE SPHINX.

Water-colour drawing, 1 ft. 4½ in. high by 2 ft. 3 in. wide.

*Bequeathed by Dr. Scofield.*

### TESSON (L.).

This artist exhibited two pictures with the Society of British Artists in 1866. There is a drawing by him, "Market View in Algiers," in the Mappin Art Gallery, Sheffield.

#### MARKET PLACE, ROUEN.

Water-colour drawing, 1 ft. 6 in. high by 2 ft. 3 in. wide.

*Presented by Mr. R. L. Chance.*

PICTURES IN ASTON  
HALL.





# PICTURES IN ASTON HALL.

## ALCOCK (Edward).

No information can be obtained about this artist. There is a portrait of Shenstone by him in the National Portrait Gallery, a small full-length, with a dog. An artist named Alcock, living in London, exhibited a picture at the Royal Academy, and two at the ~~Fine Art~~ Society in 1778, figure subjects.

## SHENSTONE, THE POET.

On canvas, 1 ft. 11 in. high by 1 ft. 7½ in. wide.

*Presented by Mr. John Feeney.*

William Shenstone was born in 1714, and wrote *Poems on Various Occasions*, printed in 1737, and *Works in Verse and Prose*, published 1764-69. He occupied himself chiefly with his beautiful garden at the Leasowes, Shropshire. Died February 11th, 1763. Dr. Johnson said of his poems: "The general recommendation of Shenstone is easiness and simplicity; his general defect is want of comprehension and variety. Had his mind been better stored with knowledge whether he could have been great I know not; he could have certainly have been agreeable." And Burns said: "His divine Elegies do honour to our language, our nation, and our species!"

## APPIANI (Andrea).

Andrea Appiani, the elder, who was born at Milan in 1754 (or 1761?), excelled both in fresco and oil-painting. His best performances in fresco are to be seen in the Palace at Milan; they have been engraved by Rosaspina and others. Napoleon sat to him for his portrait, and appointed him his painter. At the restoration of the Bourbons he lost his pension, and an attack of apoplexy, which he had suffered in 1813, having rendered it impossible for him to paint, he was reduced to the extremity of selling all his

drawings and other valuables to procure subsistence. He lived in this condition until 1817, when another attack of apoplexy caused his death, at Milan.

FOUR CARTOONS, forming the designs for a part of the decoration introduced in the Arch of Peace at Milan.

Charcoal drawings, 5 ft.  $5\frac{1}{2}$  in. high by 8 ft.  $7\frac{3}{4}$  in. wide.

The Arco del Sempione, or Arco delle Pace (Arch of Peace), at Milan, is a triumphal arch, in the Roman style, constructed entirely of white marble, from designs by L. Cagnola, the architect, and was begun in 1804 by Napoleon as a termination to the Simplon route. This route was constructed by his order in 1800-1806, and was the first carriage-road across the Alps from Switzerland to Italy. The arch was completed by the Emperor Francis in 1838. Most of the sculptures are by Pompeo Marchesi.

## BARBER (J. V.).

For memoir of the artist, see page 8.

### LANDSCAPE.

On canvas,  $5\frac{3}{8}$  in. high by  $5\frac{3}{4}$  in. wide.

*Permanent Loan from the Council of the Midland Institute.*

### THE BANDIT'S HOME.

On canvas, 3 ft. 2 in. high by 4 ft.  $5\frac{3}{4}$  in. wide.

*Permanent Loan from the Council of the Midland Institute.*

## BARRETT (Jerry).

Between the years 1851 and 1885 this artist exhibited sixty pictures in London, including sixteen at the Royal Academy, and twenty at Suffolk Street.

### JOSEPH STURGE.

On canvas, 4 ft.  $1\frac{1}{4}$  in. high by 3 ft.  $3\frac{1}{2}$  in. wide.

*Presented by Mrs. Sturge.*

Joseph Sturge, known as a distinguished practical philanthropist, was born at Elberton, Gloucestershire, August 2nd, 1793. He began business as a corn merchant at Bewdley, and afterwards in Birmingham, where he permanently resided. He was an energetic advocate for the abolition of Slavery and the Corn Laws. As a member of the Peace Society he visited France in 1848, to urge on the Provisional Government (after the flight of Louis

Phillippe) the preservation of peace and the freedom of slaves in its colonies. He visited Russia in 1854, and presented to the Emperor Nicholas a remonstrance against the prosecution of the war in the Crimea. He died, honoured and respected, May 14th, 1859.

## BLACKISTON (D. Y.).

Douglas Y. Blackiston was born in 1810, and died in 1870. From 1853 to 1865 he exhibited pictures at the London exhibitions, chiefly portraits, including eighteen at the Royal Academy.

### THE REV. HUGH HUTTON.

On canvas, 2 ft. 5½ in. high by 2 ft. 0½ in. wide.

*Presented by Miss Hutton.*

## BLAIKLEY (Alexander). (1816-1903)

This artist exhibited pictures, chiefly portraits, in London, between 1842 and 1867, including 27 at the Royal Academy.

### THE FIRST RAGGED SCHOOL, WESTMINSTER.

On canvas, 1 ft. 11½ in. high by 2 ft. 11½ in. wide.

*Bequeathed by Mr. William Middlemore.*

This picture represents the first free school for outcast destitute ragged children, opened by Andrew Walker in Westminster, 1839. These schools did not receive their name until 1844, when the "Ragged School Union" was formed, with the Earl of Shaftesbury as chairman.

"Studies for this picture were made in the 'Refuge' in Old Pye Street. The centre group represents the boys making shoes. To the right a lad watches the operations of the master shoemaker, behind whom the boys seated on a board make clothes for themselves and others. Beyond the master tailor some unruly urchins are disturbing the public peace; near them is the Head Master, Mr. Poultney, admonishing the new scholars. The visitors are Lord Ashley (addressed by Mr. W. Locke) and Joseph Payne, Esq. The Rev. John Branch listens to a boy reading. At the door stands a boy named Drury, who shortly after was sent to Australia, speaking to an applicant for admission. A poor woman comforts a little orphan afraid of being left in a strange place. A boy, nearly blind (a portrait), sits near the shoemaker; he enjoys the company although he cannot work. The girl in the foreground does a sister's part to a boy who may have seen better days. Some girls are introduced to show that they are not neglected, although taught in a separate apartment."—*Note by the Artist.*



## BOND (J. Daniel).

John Daniel Bond, a Birmingham artist, born 1725, was in early life engaged as a painter of japanned and papier-maché ware, chiefly "tea boards," or trays. He was apprenticed to Mr. Clay, of Birmingham, the original inventor of papier-maché in England. In connection with his trade as a decorator, Bond studied art, and eventually became an artist, painting landscapes similar in style to the example exhibited here. He studied in the Royal Academy Schools in 1764. He exhibited at the Royal Academy a picture entitled "The Angels appearing to the Shepherds," which was severely criticised by the London press. This picture in 1870 was in the possession of Mrs. Rhodes, Handsworth. He was prosperous in the world, and resided in a house in the Hagley Road. He died in Birmingham, December 18th, 1803, aged 78. In 1764 Bond gained a prize of 25 guineas from the London Society of Arts for the second best landscape, and the next year 50 guineas for the first. He exhibited numerous landscapes at London exhibitions between 1761 and 1780.

### CLASSICAL LANDSCAPE.

On canvas, 2 ft.  $4\frac{1}{2}$  in. high by 6 ft.  $2\frac{1}{2}$  in. wide.

*Presented by the Subscribers.*

## COLEMAN (Edward).

Edward Coleman, a Birmingham artist, is remembered for the fidelity of his portraits. He also painted dead game and kindred subjects with success and ability. He was the son of a Birmingham artist of no great repute, and was born in a house the site of which is now occupied by the Clarendon Hotel (corner of Upper Temple Street). He died in a house in the Crescent about 1867. He exhibited sixteen works altogether at the Royal Academy between the years 1813 and 1848, including "Dead Game" in 1819 and 1820, and a portrait in 1822.

### DEAD GAME.

On canvas, 4 ft.  $10\frac{1}{2}$  in. high by 6 ft.  $2\frac{1}{4}$  in. wide.

This work, painted in 1829, consists of a dog, dead peacock, swan, fawn, heron, hares, and pheasants. It was purchased by subscription and was presented to the Corporation as the first picture towards the formation of a free Art Gallery in Birmingham.

#### DEAD GAME.

On canvas, 1 ft. 9 $\frac{3}{4}$  in. high by 2 ft. 2 $\frac{1}{2}$  in. wide.

*Presented by Mr. Joseph Warden.* ✓

#### DEAD GAME.

On canvas, 1 ft. 11 $\frac{1}{2}$  in. high by 2 ft. 4 $\frac{1}{2}$  in. wide.

*Presented by Mr. Joseph Warden.* ✓

#### MASTER JOSEPH FUSSELL.

On canvas, 1 ft. 4 $\frac{1}{4}$  in. high by 1 ft. 2 in. wide. Painted in 1826.

*Presented by Mr. Joseph Fussell.* ✓

A portrait of the donor at the age of eight.

### DAWSON (Henry).

For Memoir of the artist, see page 54.

#### THE WOODEN WALLS OF ENGLAND.

On canvas, 1 ft. 7 $\frac{1}{2}$  in. high by 2 ft. 5 in. wide. Painted in 1856.

*Bequeathed by Mr. W. Middlemore.* ✓

#### IN PORT.

On canvas, 1 ft. 7 $\frac{1}{2}$  in. high by 2 ft. 5 in. wide. Painted in 1856.

*Bequeathed by Mr. W. Middlemore.* ✓

### ELSHEIMER (Adam).

Adam Elsheimer, a German painter, born at Frankfort about 1574. He was the son of a tailor and was placed at an early age under Philip Uffenbach. He was fond of landscape, with figures of such importance that the landscape interest is subordinated to that of the incident represented. He devoted so much time and patience to his pictures that they seldom repaid him. Many of his works were engraved; indeed he is better known by these engravings than by his pictures. He died in 1620.

GOAT AND THISTLES.

On canvas, 4 ft. 8½ in. high by 3 ft. 5 in. wide.

*Presented by Mr. Edward Everitt.*

FULLWOOD (John), R.B.A.

ETCHING: THE GIPSY CAMP.

14½ in. by 24½ in.

*Presented by the Artist.*

ETCHING: THE SWALLOW'S HAUNT.

14½ in. by 24½ in.

*Presented by the Artist.*

FUSSELL (Joseph), Senr.

ASTON HALL: THE GARDEN FRONT.

Water-colour drawing, 7 in. high by 9¾ in. wide. Painted in 1803.

*Presented by Mr. Joseph Fussell.*

GILL (W. W.).

This artist at one time lived at Leamington. He exhibited nine works in London between the years 1854 and 1867, at the British Institution, and at Suffolk Street. His first picture was sent from Ludlow.

AN OLD GRAVEL PIT, NEAR KENILWORTH.

On canvas, 11½ ft. high by 1 ft. 9½ in. wide.

*Presented by Mr. P. Cormouls.*

GREEN (Alfred H.).

A Birmingham artist. Between 1844 and 1862 he exhibited one picture at the Royal Academy, three at the British Institution, and four at Suffolk Street.

THE FIRST BIRMINGHAM ELECTION: CHAIRING THE MEMBER.

On canvas, 2 ft. 5½ in. high by 2 ft. 0½ in. wide.

*Presented by Mr. F. G. Flinn.*

The first Birmingham Election was on December 12th, 1832, when Messrs. Thomas Attwood and Joshua Scholefield, Liberals, were elected without opposition. This took place directly after the passing of the Reform Bill. The part which Birmingham took in promoting and carrying that Act is a matter of history.

## GUNN (Archibald).

Formerly head master of the Wolverhampton School of Art. Between 1849 and 1871 he exhibited three pictures at the Royal Academy, four at the British Institution, and six at Suffolk Street.

PADDY PREPARING HIS AMMUNITION FOR DONNYBROOK FAIR.

On canvas, 2 ft. 2½ in. high by 1 ft. 7¼ in. wide.

*Presented by Mr. R. L. Chance.*

## HAUGHTON (Moses).

Moses Haughton was born at Wednesbury, Staffordshire, in 1734. He was in early life engaged in the decoration of japanned and papier-maché wares; and worked for Mr. Clay, whose manufactory was in Newhall Street, Birmingham, who held the appointment of japanner in ordinary to George III., and was one of the successful manufacturers of this town who filled the office of High Sheriff of Warwickshire. Haughton eventually essayed art, and became celebrated for his examples of still life. He not only designed, but engraved pictures of Scriptural subjects, as plates to editions of the Bible, which were issued in Birmingham by Pearson and Rollason, and by Boden and Adams, in the later years of the eighteenth century. He died at Ashted, Birmingham, December 24th, 1804. A tablet is erected to his memory under the organ gallery in St. Philip's Church, Birmingham. He worked chiefly in water-colours. He exhibited thirteen enamels at the Royal Academy between 1788 and 1804. He had a nephew of the same name, a well-known portrait painter, who was born at Wednesbury in 1772, and was an early friend of Fuseli, and a constant exhibitor at the Royal Academy until 1848.



## FISH.

On canvas, 1 ft. 8½ in. high by 1 ft. 7½ in. wide.

*Presented by Mr. C. R. Cope.*

## HERING (G. E.).

George Edwards Hering, born in London, 1806, was son of a German bookbinder. He was placed in a banking house, but his love for art was too strong, and he went to Munich to study, afterwards working in Italy and the East. Later he made a tour through Hungary and Transylvania, in company with Mr. Paget, whose book he illustrated. He then settled in London, after an absence of seven years. From 1836 until his death, in 1880, he contributed every year to the Royal Academy Exhibitions.

## SUNSET IN THE GULF OF SALERNO.

On canvas, 2 ft. 11½ in. high by 6 ft. wide. Painted in 1854.

*Presented by Mr. W. Sharp.*

## HURLSTONE (Frederick Yeates).

Frederick Yeates Hurlstone, portrait and historical painter, was born in London, in 1800. He entered the Royal Academy Schools in 1820, and in 1823 obtained the gold medal for his "Archangel Michael and Satan contending for the body of Moses." He also studied under Beechey, Lawrence and Haydon. He occasionally exhibited in the Academy from 1821, and also at the British Institution, but the majority of his works appeared at the Society of British Artists, of which he was elected a member in 1831, and held the office of President from 1835 until his death. The range of his subjects was much enlarged by visits to Italy in 1835, to Spain in 1851-2, and to Morocco in 1854. Throughout his life he was much opposed to the Royal Academy, and at the Parliamentary Inquiry of 1835 gave evidence against that body. He died in 1869.

## A YOUNG SAVOYARD.

On canvas, 2 ft. 11½ in. high by 2 ft. 3 in. wide.

*Bequeathed by Mr. William Middlemore.*

## JOHNSON (Harry J.).

For memoir of the artist, see page 185.

### THE ROCK OF GIBRALTAR: EVENING.

On canvas, 2 ft. 4 $\frac{1}{2}$  in. high by 4 ft. 2 $\frac{3}{4}$  in. wide.

*Presented by Mr. R. L. Chance.*

## JONES (George J.).

George Jones, R.A., was born in London in 1786; his father, John Jones, was a mezzotint engraver. He early turned his attention to art, having become a student of the Royal Academy when a boy, but for a while his art studies were varied by the duties of a military career. He served as an officer of militia in the Peninsular war, and was in Paris in 1815 during the occupation of the Allies. At the conclusion of peace Jones returned to his art, painting chiefly views of towns or battle pieces. In 1820 he received the premium of 200 guineas from the Directors of the British Institution for a picture of the battle of Waterloo; and two years afterwards a similar premium for another picture of the same subject, exhibited at the Royal Academy in 1822. He was elected an Associate of the Academy in that year, and a member in 1824, and was a contributor to its exhibitions for more than sixty years, from 1803 to 1869 inclusive. He was Keeper of the Royal Academy from 1843 to 1850; and had previously held the office of Librarian. In 1849 he published a memoir of his friend Chantrey, the sculptor. He died in London on the 19th of September 1869.

### GENEVA (from a sketch made in 1825).

On canvas, 2 ft. 6 in. high by 2 ft. 1 in. wide.

*Presented by Mrs. Jones.*

### PISAN WOMEN SUCCOURING THE WOUNDED FRENCH.

Water-colour drawing, 1 ft. 5 $\frac{1}{2}$  in. high by 1 ft. 9 $\frac{1}{2}$  in. wide.

*Presented by Mrs. Jones.*

## THE BATTLE OF HYDERABAD.

On canvas, 11 in. high by 21 in. wide.

*Presented by Mrs. Jones.*

## THE CONFLICT AT THE GUNS, BALACLAVA.

On canvas, 11 in. high by 21 in. wide.

*Presented by Mrs. Jones.*

## THE DESTRUCTION OF JERUSALEM.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 4 $\frac{3}{4}$  in. wide.

*Presented by Mrs. Jones.*

## HEAVEN OPENED.

Water-colour drawing, 1 ft. 4 $\frac{1}{2}$  in. high by 1 ft. 5 $\frac{1}{4}$  in. wide.

*Presented by Mrs. Jones.*

## LE BRUN (Charles).

Charles Le Brun, a French historical painter, was born in Paris, 1619. He received his first instruction in art from his father, who was a sculptor. He afterwards studied under Vouet, and in 1642 accompanied Poussin to Italy, where he remained four years. He then settled in Paris, and, thanks to the patronage of Louis XIV., became head of the French School, exercising unlimited sway in all matters relating to art in France. In 1648 he took the principal part in founding the Academy, and was the first director of the Gobelins Tapestry Manufactory on its foundation by Colbert. He died in Paris, February 12th, 1690.

## HORTENSIA.

On canvas, 6 ft. 6 in. high by 4 ft. 3 in. wide.

*Presented by Mr. B. Johnson.*

Hortensia was a Roman virgin who was given with others as a hostage to the Etrurians during one of the numerous wars between these two nations. While in their camp she discovered a plot to surprise the Romans, whereupon she possessed herself of a charger, evaded her guards, swam across the Tiber, and apprised her countrymen of their danger. In consequence of this timely warning they were victorious, and erected an equestrian statue to commemorate her heroic conduct.

## LINES (Samuel).

For memoir of the artist, see page 97.

### DOLBADARN CASTLE.

On canvas, 2 ft.  $1\frac{1}{4}$  in. high by 2 ft.  $11\frac{1}{2}$  in. wide.

*Presented by Dr. Hopkins.*

## LOUTHERBOURG (P. J. de), R.A. (after).

Phillipe Jacques de Louthembourg was born at Strasburg, in 1740. He was the son and pupil of a miniature painter, who settled in Paris, where his son was placed under the tuition of Tischbein and Francesco Casanova, and became a very popular painter of battles, hunts, sea pieces, and landscapes with figures and cattle. In 1768 he was made a member of the French Academy, and afterwards appointed Court painter by the King. In 1771 he quitted France and settled in London. He was employed to make the designs for the scenes and decorations of Drury Lane Theatre, and in that province of art he displayed extraordinary ability. In 1780 he was elected an Associate of the Royal Academy, and in 1781 became an Academician. He sent altogether 155 works to the Royal Academy Exhibitions. He died at Hammersmith in 1812.

### SUN PICTURE: HAMPSTEAD HEATH.

Executed at Soho, by a process invented by Francis Eginton in 1778.

2 ft. 9 in. high by 4 ft. wide.

*Presented by Mr. Joshua Williams.*

Francis Eginton was born at Eckington, Worcestershire, in 1737; died in 1805, and was buried in Handsworth Churchyard. He began life as an enameller at Bilston, and was engaged at Soho by Matthew Boulton as jappanner, modeller, and figure-caster. From 1777 to 1780 he invented and executed many "polygraphic" pictures, or mechanical copies of oil painting in colour—it is supposed by some stencilling process, but details are not known—and the production ceased in 1780, because it was not profitable. It was a method of colour-printing by aquatint transfers for each colour, afterwards revived and improved in the Baxter oil-pictures, and still later on lithographic stones in the modern oleographs. Large numbers were sold, and some have even changed hands as oil paintings. In 1784 he lived at Prospect House, Soho Hill, as a glass-painter of windows in rectangular



panes, and not with leaded outlines. In 1789 he executed a copy of West's "Conversion of St. Paul," for St. Paul's Church, Birmingham. In 1786 he executed a window for St. George's Chapel, Windsor; in 1791 one for St. Paul's Cathedral; in 1793 one for Aston Church; in 1800 one for Great Barr; and others for Salisbury Cathedral, the Chapel of Magdalen College, Oxford, Arundel Castle, etc., etc.

#### SUN PICTURE: HAMPSTEAD HEATH.

Executed at Soho, by a process invented by Francis Eginton in 1778.

2 ft. 10 in. high by 4 ft. wide.

*Presented by Mr. Joshua Williams.*

#### SUN PICTURE: WINTER SCENE.

Executed at Soho, by a process invented by Francis Eginton in 1778.

2 ft. 9 in. high by 4 ft. wide.

*Presented by Mr. Joshua Williams.*

### MORIER (David).

David Morier was born at Berne, in Switzerland, 1705. He came to England in 1743, soon after the battle of Dettingen, and was presented by Sir Edward Faulkener to the Duke of Cumberland, who settled on him a pension of £200 a year. He distinguished himself as a painter of battles, horses, dogs, etc., and also of portraits, on which he was extensively employed. The first two Georges both sat to him. He died in the Fleet Prison in 1770, and was buried in St. James's, Clerkenwell, at the expense of the Incorporated Society of Artists, of which body he was a member.

#### FOUR DESIGNS REPRESENTING "THE BUILDING OF THE TABERNACLE."

On canvas, each 5 ft. 11½ in. high by 12 ft. 3½ in. wide.

*Presented by Mr. E. D. Wilmot.*

These four large canvases represent the various stages in the Building of the Tabernacle. (*Exodus*, chapters 24-33.)

### MORRIS (J. C.).

J. C. Morris, cattle painter, was a pupil of T. Sydney Cooper, R.A. He first exhibited at the Royal

Academy in 1851, sending a painting of sheep. He was then residing at Greenwich. He continued exhibiting in London until 1853, sending during that time nine pictures to the Academy, nineteen to the British Institution, sixteen to Suffolk Street, and four to other exhibitions.

#### SHEEP.

On canvas, 2 ft. 11½ in. high by 5 ft. wide. Painted in 1859.

*Presented by Mr. E. Everitt.*

### MUNNS (H. T.).

For memoir of the artist, see page 187.

#### SIR JOSIAH MASON.

On canvas, 8 ft. 6¾ in. high by 5 ft. 9¼ in. wide.

*Presented by the Subscribers.*

### MURILLO (after).

#### VIRGIN AND CHILD.

On canvas, 5 ft. 3½ in. high by 3 ft. 6½ in. wide.

*Presented by Mr. A. Dixon.*

### PETTITT (Charles).

Charles Pettitt, son of Joseph Paul Pettitt, was born in Birmingham in 1831. He began life as a mining engineer and geologist, spending some years in Spain. He later on drifted into landscape painting, and after spending many years in Norway, he settled in the Lake district. He died in Manchester in 1885.

#### DUMBARTON ROCK: EVENING.

On canvas, 2 ft. 2 in. high by 3 ft. 8¾ in. wide.

*Presented by Mr. James Neale.*

### PETTITT (Joseph Paul).

Joseph Paul Pettitt, landscape painter, was born in Birmingham in 1812. He was a member of the Birmingham

Society of Artists, and of the Society of British Artists, and a frequent exhibitor at the Royal Academy, British Institution, Suffolk Street, and various provincial exhibitions from 1845 to 1880. He began his artistic career with Messrs. Jennens and Bettridge, the well-known japanners, and remained with them until he married at the early age of seventeen, when he took to painting from nature. He was one of the pioneers, with David Cox, Müller, Creswick, Bond, and others, in opening up the beautiful scenery of the Conway and Bettws-y-Coed districts, and his picture "The Fairy Glen," which has been engraved, gave the name to the now celebrated Glen on the Conway. At one time of his career he essayed large pictures of somewhat similar subjects to those painted by John Martin, such as "Adam naming the Creation," "The Sixth Seal," "Nebuchadnezzar's Golden Image," and "The Deluge." He died at his house in Upper Mary Street, Balsall Heath, in 1882.

#### THE RUINS OF AN OLD MILL, CUMBERLAND.

On canvas, 2 ft.  $3\frac{3}{4}$  in. high by 2 ft.  $4\frac{1}{2}$  in. wide.

*Bequeathed by Dr. Scofield.*

### PRATT (Jonathan).

For memoir of the artist, see page 189.

MRS. JOSIAH MASON, afterwards LADY MASON.

*Presented by Miss Julia Smith.*

### RAPHAEL (after).

VIRGIN AND CHILD.

On canvas, 2 ft. 8 in. high by 1 ft. 9 in. wide.

*Presented by Mr. A. Dixon.*

### REMBRANDT (after).

PORTRAIT OF REMBRANDT (by himself).

On canvas, 2 ft.  $0\frac{1}{2}$  in. high by 1 ft.  $8\frac{1}{2}$  in. wide.

*Presented by Mr. A. Dixon.*

## RENI (Guido) (after).

### CLEOPATRA.

On canvas, 4 ft. high by 3 ft.  $1\frac{1}{2}$  in. wide.

*Presented by Mr. A. Dixon.*

This is copied from the picture in the Pitti Palace, Florence. Other paintings of "Cleopatra" by Guido are at Madrid and St. Petersburg.

### THE MARTYRDOM OF ST. SEBASTIAN.

On canvas, 3 ft. 9 in. high by 2 ft. 11 in. wide.

*Presented by Dr. Bell Fletcher.*

## RIBERA (Josef) (attributed to).

Josef Ribera, commonly called Lo Spagnoletto (the little Spaniard), was born in Spain, at Jativa, near Valencia, January 12th, 1588. He was destined by his parents, says Cean Bermudez, for the pursuit of letters, but his passion for the arts induced him to prefer the school of Francisco Ribalta to the University. He went, when still a youth, to Italy, and in spite of extreme poverty prosecuted his studies as a painter with untiring energy, though sometimes depending entirely for support on the precarious charity of his fellow-students in Rome. He was at first engrossed by the works of Raphael and Annibale Carracci, but eventually adopted the forcible and attractive style of Michelangelo da Caravaggio. He studied also the works of Correggio at Parma; but on his return to Rome, finding that he could not agree with his old companions, Ribera determined to try his fortunes in Naples, where he married the daughter of a rich picture dealer, and from this time entered upon a more important professional career, being employed, through the interest of his patron, the then Spanish Viceroy, the Count de Monterey, on many commissions for Philip IV. of Spain. He died 1656.

### THE MARTYRDOM OF ST. ANDREW.

On canvas, 4 ft. high by 3 ft. 3 in. wide.

*Presented by Mr. E. Everitt.*



## RICHARDSON (Jonathan) (attributed to).

Jonathan Richardson was born 1665. He was articled against his will to a scrivener, his mother's second husband, but the death of the latter enabled him, in the sixth year of his apprenticeship, to indulge an inclination he had long felt for painting. He became a pupil of John Riley, and married his niece. He established himself as a portrait painter, and on the death of Kneller and Dahl, he ranked with Jervas at the head of the profession. He was also distinguished as a writer, publishing works on the theory of painting, etc., and with the aid of his son, who made the journey and took the notes, "An Account of some of the Statues, Bas-reliefs, Drawings, and Pictures in Italy." He died suddenly at Queen's Square, Bloomsbury, 1745.

### SIR CHARLES HOLTE, THIRD BARONET.

On canvas, 2 ft. 5½ in. high by 2 ft. wide.

*Presented by Mr. Charles Holte Bracebridge.*

Sir Charles Holte, third baronet, born 1641, married 1680, Anne, daughter of Sir John Clobery, Kt., of Bradstone and Winchester; succeeded his father, Sir Robert, in 1679. He was several times appointed Deputy Lord-Lieutenant of Warwickshire. Died 1722.

## RODEN (W. T.).

For memoir of the artist, see page 127.

### DR. LLOYD.

On canvas, 4 ft. 1½ in. high by 3 ft. 0¾ in. wide.

*Presented by Mrs. Lloyd.*

### SIR JOHN RATCLIFF.

On canvas, 8 ft. 8¾ in. high by 5 ft. 10¾ in. wide.

*Presented by Colonel Ratcliff.*

Sir John Ratcliff was born in Birmingham in 1798. Up to middle age he was closely occupied by the engagements of a laborious business life; but having acquired a considerable fortune, he retired from active business, and, entering the Town Council, began to take part in municipal affairs. After having held the office of Low Bailiff, he was returned to the Council for St. Peter's Ward in 1851. In 1853 he was appointed an Alderman, and in 1856 was elected Mayor, holding that office for three years in succession. During his Mayoralty he received as his guest the Duke of Cambridge,

who came to open Calthorpe Park in 1857, and when, in the following year, Queen Victoria and the Prince Consort came to Birmingham to open Aston Park he received the honour of knighthood. At the time of his death, in 1864, he was chairman of the General Purposes Committee. He was a magistrate and chairman of the Visiting Justices. In politics he was a Conservative, and throughout his life a prominent member of the Wesleyan body, and was also active as a Freemason.

## ROOM (Henry).

For memoir of the artist, see page 139.

### JOSEPH GOODYEAR, THE ENGRAVER.

On canvas, 2 ft. 4½ in. high by 2 ft. 0½ in. wide.

*Presented by Mr. Edward Goodyear.*

Joseph Goodyear was born in Birmingham in 1797, and for many years was engaged here as an engraver on plate. He was encouraged to go to London, where he found employment, and placed himself under Charles Heath for three years, and was soon competent to work upon book plates. Continuing to improve by the zealous practice of his art, his last and best work was "Greek Fugitives," for Finden's "Gallery of British Art." His health failed over this work, and after a lingering illness he died in Camden Town, October 1st, 1839, aged 41, and was buried in Highgate Cemetery.

## SUCH (F.).

### WINTER SCENE.

On canvas, 1 ft. 11¼ in. high by 2 ft. 11½ in. wide.

*Bequeathed by Mr. James Botham.*

## THOMPSON (Ernest).

Ernest Thompson, born in Birmingham about 1853, was the second son of Mr. H. B. S. Thompson, formerly a well-known resident here, who later on moved to Newcastle-on-Tyne. He was a young artist of much promise as a figure and portrait painter, and a frequent exhibitor at the Birmingham Royal Society of Artists. For some years he was a master in the School of Art, where he was greatly esteemed, but his career was cut short through typhoid fever, contracted during a sketching tour in Jersey, from which he died at the Crescent, Edgbaston, on September 20th, 1879, aged about twenty-six.

## GEORGE DAWSON AND HIS FRIENDS.

On canvas,  $6\frac{3}{4}$  in. high by 1 ft.  $10\frac{3}{4}$  in. wide.

*Presented by the Subscribers.*

## UNDERHILL (Frederick Charles).

This artist exhibited one hundred pictures in London between 1851 and 1875, including nineteen at the Royal Academy.

### THE DINNER HOUR.

On canvas, 2 ft. 11 in. high by 3 ft.  $7\frac{1}{2}$  in. wide.

*Presented by Mr. Joshua Williams.*

## UNDERHILL (William).

This artist exhibited eighty-five pictures in London between 1848 and 1870, including thirteen at the Royal Academy.

### THE POACHER.

On canvas, 2 ft.  $5\frac{1}{2}$  in. high by 2 ft. wide.

*Permanent Loan from the Council of the Midland Institute*

## UNKNOWN ARTISTS.

### PORTRAIT OF H.R.H. THE DUKE OF CAMBRIDGE.

On canvas, 8 ft.  $8\frac{1}{2}$  in. high by 5 ft.  $9\frac{1}{2}$  in. wide.

*Presented by Mr. W. J. Scott.*

(Full-length portrait by an unknown artist).

Adolphus Frederick of Brunswick—Lunenbourg, Duke of Cambridge, was the seventh surviving son of George III. and Queen Charlotte, and was born February 24th, 1774. Served with the Hanoverian army in Flanders; made a peer, 1801. In 1803 he was transferred to the British service, made Field-Marshal, 1813, and was appointed Governor-General of Hanover, and held the post until 1837. He married Princess Wilhelmina Louisa of Hesse Cassel. He died at Cambridge House, Piccadilly, July 8th, 1850.

### JOHN FREETH. (1731-1808.)

On canvas, 2 ft.  $5\frac{1}{2}$  in. high by 2 ft.  $0\frac{1}{2}$  in. wide.

John Freeth was born in Birmingham, and scarcely left the town all his life. He was probably unique as an example of a publican-poet, for he

kept nominally a coffee-house, but really an old-fashioned sort of club-inn where the men of Birmingham met constantly to talk over the news of the day. He was a bright and genial man, fairly well read, and remarkable for ready wit and rough humour. His house was a Whig Club before Liberals or Radicals were known. He wrote songs and catches on the topics of the day, written in a free-and-easy style. His regular visitors were known as the "Jacobin Club." Freeth began to write and sing about 1750, and kept it up for more than thirty years. His first "poems" were printed by Baskerville in 1771, and in his later years he published others. His songs, though full of satire and political feeling, were always in good taste. He was honoured by all who knew him.

#### THOMAS WRIGHT HILL.

On canvas, 2 ft. 5½ in. high by 2 ft. 1 in. wide.

*Presented by the Birmingham Unitarian Brotherly Benefit Society.*

For memoir of Thomas Wright Hill, see page 188.

#### JOHN FREETH.

On canvas, 2 ft. 5½ in. high by 2 ft. 1 in. wide.

For note on Freeth, see above.

#### BEN JONSON.

On canvas, 2 ft. 1¾ in. high by 1 ft. 8¼ in. wide.

*Bequeathed by Mr. W. R. Lloyd.*

Benjamin Jonson, the dramatist, was born June 11th, 1574, and was educated at Westminster School. He for a time worked as a mason, and then went to Cambridge University. For a short time he was imprisoned for killing a man in a duel. His play, "Every Man in his Humour," was first performed in 1598. In 1603 he was imprisoned for writing "Eastward-Hoe." Other works of his are "Sejanus," "Volpone," "The Alchymist," and "Bartholomew Fair." He was made poet laureate in 1619. Died August 6th, 1637.

#### GEORGE EDMONDS.

On canvas, 2 ft. 5½ in. high by 2 ft. 0½ in. wide.

*Presented by Mr. Joseph Fordred.*

A prominent member of the Birmingham Political Union.

#### THE REV. DR. CROFT.

On canvas, 2 ft. 4½ in. high by 2 ft. wide.

George Croft (1747-1809), divine, was born in Yorkshire, and went to Oxford, 1762. In 1768 he became master of Beverley Grammar School. Later he was head master of Brewood School, Staffordshire. He came to Birmingham, 1791, to accept the lectureship of St. Martin's, to which was



added the chaplaincy of St. Bartholomew's. In 1786 he delivered the Bampton Lectures. He died in Birmingham in 1809, aged 62, and was buried in the north aisle of St. Martin's Church, where there is a monument to his memory.

#### LADY, WITH AN ORIENTAL FAN.

On panel, 3 ft. 1½ in. high by 2 ft. 7½ in. wide.

*Presented by Mr. Charles Holte Bracebridge.*

#### FRANCIS, LORD BRERETON.

On canvas, 2 ft. 5¼ in. high by 2 ft. 0½ in. wide.

*Presented by Mr. Charles Holte Bracebridge.*

He was an ancestor of the fifth and last Lord Brereton, who died without issue in 1722, when the noble Elizabethan mansion and large estate of the Breretons became the inheritance of Sir Clobery Holte. He was the grandson of Jane, daughter of the second Lord Brereton, who married about 1646 Sir Robert Holte, who succeeded his grandfather, Sir Thomas, the founder of Aston Hall.

#### THE LADY OF RALPH, LORD BRERETON.

On canvas, 2 ft. 4 in. high by 1 ft. 10½ in. wide.

*Presented by Mr. Charles Holte Bracebridge.*

#### SIR LISTER AND SIR CHARLES HOLTE AS BOYS.

On canvas, 4 ft. 5½ in. high by 4 ft. 11½ in. wide.

Sons of Sir Clobery Holte, fourth baronet. Sir Lister, fifth baronet, born 1720, was three times married, first in 1789, to Anne, daughter of the Earl of Dartmouth; secondly in 1742, to Mary, daughter of Sir John Harpur, of Calke; and thirdly in 1755, to Sarah, daughter of Samuel Newton, of King's Bromley. He died on April 8th, 1770, and was succeeded by his brother, Sir Charles Holte, sixth and last baronet, who was born on November 24th, 1721, and married the daughter of Pudsey Jesson, of Langley. His portrait, by Gainsborough, and Lady Holte, by Romney, are in the Corporation Art Gallery. (See pages 66 and 130.) Sir Charles died in 1782, and his wife in 1799. Sir Lister and his brother were, as boys and young men, devotedly attached to each other. They were at school together when young, and afterwards studied at Magdalen College, Oxford, and for years were scarcely ever separated.

#### SIR THOMAS HOLTE, FIRST BARONET.

On panel, 3 ft. 5¾ in. high by 2 ft. 11 in. wide.

*Presented by Mr. Charles Holte Bracebridge.*

Thomas Holte was born 1571. He served as High Sheriff of Warwickshire, and was a member of the deputation sent to welcome King James on his accession to the English throne in 1603. In 1612 he was created a

Baronet by King James, who in 1611 instituted this title, during the suppression of the rebellion in Ulster. He began the erection of Aston Hall in 1618, but it was not entirely completed until 1635. Sir Thomas Holte was famous for his loyalty to the Stuarts, and in 1642 he had the honour of entertaining Charles I. (For a more detailed account of his life, see the "Illustrated Handbook to Aston Hall.")

#### LADY HOLTE.

On panel, 2 ft. 10½ in. high by 2 ft. 2¼ in. wide.

*Presented by Mr. Benjamin Hill.*

Wife of Sir Thomas Holte, first Baronet.

#### PORTRAIT OF A JUSTICE.

On canvas, 2 ft. 5½ in. high by 2 ft. 0½ in. wide.

*Presented by Councillor Wadham.*

### WALTON (Elijah).

For memoir of the artist, see page 154.

#### MONTE CIVITA, ITALY.

On canvas, 5 ft. 9¾ in. high by 8 ft. 11 in. wide.

*Presented by the Artist.* ✓

This view of the mountain is taken from the Lago d'Alleghe. Painted in 1867.

#### MONTE MARMOROLO, ITALY.

On canvas, 5 ft. 9¾ in. high by 8 ft. 11 in. wide.

*Presented by the Artist.* ✓

This view of the mountain is taken from the Val d'Auronzo. Painted in 1867.

### WEIGALL (Henry), Jun.

Henry Weigall, jun., son of Henry Weigall, sculptor (*see page 162*), was born in 1829. He became well known as a portrait painter. In 1851 the Duke of Wellington sat to him, and the present Queen, when Princess of Wales, was painted by him in 1862, just after her arrival in England. Between the years 1846 and 1893 he exhibited 171 pictures in London, of which 147 were in the Royal Academy. He

was married in Westminster Abbey to Lady Rose Fane, daughter of John, eleventh Earl of Westmoreland. He resides at Ramsgate, is a D.L. and J.P., and still occasionally paints a portrait.

THE HON. CHARLES B. ADDERLEY, M.P., NOW LORD  
NORTON.

On canvas, 7 ft. 3 in. high by 4 ft. 2½ in. wide.

*Presented by the Town Council of Birmingham.*

Full-length portrait, painted in 1865, to commemorate the Hon. C. B. Adderley's munificent gift of Adderley Park and Museum to the town of Birmingham.

WYATT (Henry).

For memoir of the artist, see page 192.

NAUGHTY PET.

On canvas, 1 ft. 2 in. high by 11 in. wide.

*Presented by Mr. R. W. Thrupp.*

A small collection of Etchings, presented by Mr. T. F. Derrington, is also exhibited, including :

A MONK PRAYING, Etching: by *Victor Desclaux*, after the picture by *Francisco Zurbaran*, in the National Gallery.

FRAME, containing nine etchings: after pictures by *Alfred Stevens*, *Diaz*, *Frere*, *Fortin*, *Poirson*, and *Taiée*.

FRAME, containing six etchings: after pictures by *Taiée*, *Leo-Drouyn*, *Daubigny*, *Veyrassat*, *Luminais*, and *Hedouin*.

FRAME, containing nine etchings: after pictures by *Jacque*, *Fragonard*, *Berchere*, *Grenaud*, and *Lalanne*.

FRAME, containing nine etchings: after pictures by *Hirsh*, *Daubigny*, *Bertrand*, *Lamy*, and *Lehnert*.

There are also a few engraved portraits of Dr. Johnson, Sir Francis Burdett, Samuel Parr, John Hunter, Edmond Hector, and James Watt, and six engravings after David Wilkie, R.A., entitled "The Rent Day," "Dis-training for Rent," "The Blind Fiddler," "Village Politicians," "The School," and "Blind Man's Buff," all bequeathed by the late Mr. Lloyd Webb.

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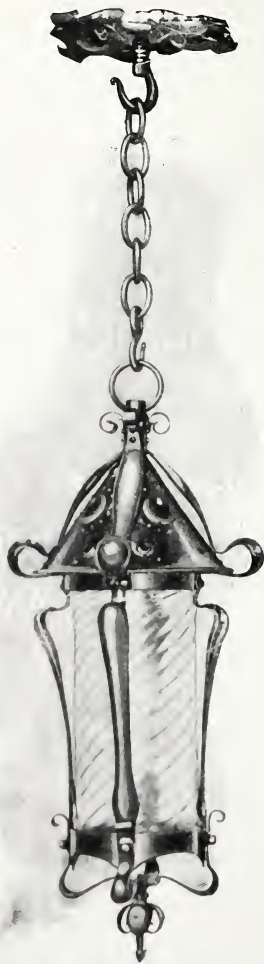
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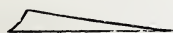
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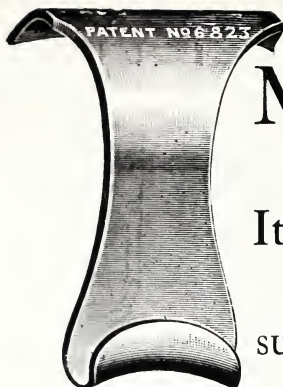
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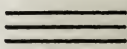
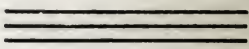
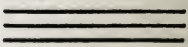


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IN THE BIOGRAPHICAL NOTICES OF THE ARTISTS

P.R.A.	<i>stands for</i>	<i>President of the Royal Academy.</i>
R.A.	„	<i>Royal Academician.</i>
A.R.A.	„	<i>Associate of the Royal Academy.</i>
R.S.A.	„	<i>Member of the Royal Scottish Academy.</i>
R.H.A.	„	<i>Member of the Royal Hibernian Academy.</i>
P.R.C.A.	„	<i>President of the Royal Cambrian Academy.</i>
R.C.A.	„	<i>Member of the Royal Cambrian Academy.</i>
A.R.C.A.	„	<i>Associate of the Royal Cambrian Academy.</i>
R.W.S.	„	<i>Member of the Royal Society of Painters in Water- Colours.</i>
A.R.W.S.	„	<i>Associate of the Royal Society of Painters in Water- Colours.</i>
P.R.B.A.	„	<i>President of the Royal Society of British Artists.</i>
R.B.A.	„	<i>Member of the Royal Society of British Artists.</i>
R.I.	„	<i>Member of the Royal Institute of Painters in Water- Colours.</i>
R.E.	„	<i>Fellow of the Royal Society of Painter-Etchers and Engravers.</i>
A.R.E.	„	<i>Associate of the Royal Society of Painter-Etchers and Engravers.</i>



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# NOTICE.

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In using this Catalogue reference should be made from the painter's name, which is on the frame of each picture, to the corresponding name in the Catalogue, where the order is alphabetical.

As the frequent re-arrangement of the Galleries necessitates a change in the position of the pictures, they will not be found in the order in which they occur in the Catalogue.

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Many of the biographical notices have been taken from Bryan's "Dictionary of Painters and Engravers."

# CATALOGUE.

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## ALBERTINELLI, (Mariotto).

Mariotto Albertinelli, the son of Biagio di Bindo Albertinelli, was born at Florence in 1474. He was apprenticed when young to Cosimo Rosselli, in whose studio he was a fellow student with Fra Bartolommeo. In the year 1509 they entered into partnership, and painted conjointly many works. When Fra Bartolommeo retired into monastic seclusion, his friend and partner finished many of his uncompleted works. But they again painted together from 1510 to 1513. Albertinelli died at Florence in 1515, on his return from a journey to Rome.

### 1. FIGURE SUBJECT—Two women greeting one another.

Sepia drawing in outline, drawn with pen, height 11 $\frac{3}{4}$  in., width 8 $\frac{1}{2}$  in. Reg. No. '91-155

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## ALLOM, (Tom).

Thomas Allom, architect and landscape painter, was born in March 1804. He was articled to Francis Goodwin, the architect, in 1819. He assisted in making designs (1834) for the then-existing Parliament Houses, which were lithographed by him by order of the House of Commons. Wishing to travel, for the purpose of gaining a more enlarged knowledge of his profession, he turned his attention to painting views for the purpose of publication. He worked in the East, and also



in France, where in 1846 he had an audience of Louis Philippe at Paris, when the king expressed great approbation of his work, and invited him to visit St. Cloud the following season, and requested him to make drawings of the King's own estate at Dreux, with monuments to the Royal family. Allom was one of the founders of the Institute of British Architects. He died at Barnes in October, 1872.

✓ 2. VIEW OF BROUGHAM HALL.

Sepia drawing, height  $3\frac{1}{8}$  in., width 6 in. Signed "T. Allom." Reg. No. '90-267.

THE FELIX JOSEPH GIFT.

ALTHOW, (—).

✓ 3. NORTH-WEST VIEW OF TEVERSAL CHURCH,  
NOTTINGHAMSHIRE.

Water Colour Drawing, height  $10\frac{1}{4}$  in., width  $14\frac{1}{2}$  in. Reg. No. '92-62.

ARNOLD, (C).

✓ 4. WARWICK CASTLE.

Sepia drawing, height  $3\frac{1}{2}$  in., width 5 in. Reg. No. '89-295.

THE FELIX JOSEPH GIFT.

AUSTIN, (Samuel).

Samuel Austin was a water-colour painter, and resided at Liverpool, where he was originally clerk in a bank, and gave up a good salary to pursue professionally an art in which he had excelled as an amateur. He was, in 1824, one of the foundation members of the Society of British Artists, and exhibited with them until 1827, when he joined the Water-Colour Society on his election as an Associate Member, and

contributed landscapes, and occasionally rustic figures, but his best works were coast scenes, introducing boats and figures, some of which were from his sketches in Holland, France, and on the Rhine. He died in July, 1834.

✓ 5. ST. MARY'S CHURCH, PRESCOT.

Sepia drawing, height  $5\frac{3}{4}$  in., width  $3\frac{5}{8}$  in. Signed "Austin." Reg. No. '90-178.

THE FELIX JOSEPH GIFT,

## BARBER, (Henry).

Henry Barber was a son of Thomas Barber, the Portrait Painter.

✓ 6. TWO FIGURES, one standing upon an elevation, attired in military costume, with right hand resting on club, pointing with his left hand and engaged in conversation.

Pencil drawing. Signed with monogram "H.B." Height 6 in., width  $4\frac{3}{4}$  in. Reg. No. '95-90a.

✓ 7. STUDY OF A FIGURE IN MILITARY COSTUME, right hand clasping a lance, left hand resting on shield.

Pencil drawing. Signed "H. Barber." Height  $5\frac{7}{8}$  in., width  $4\frac{3}{4}$  in. Reg. No. '95-90b.

## BARBER, (Thomas).

Thomas Barber was born on the 28th March, 1771, at Nottingham.

Very early in life, he showed such skill with the brush and pencil, that some of his discriminating friends urged and induced him to secure a pupil's place in the studio of the President of the Royal Academy, Sir Thomas Lawrence; of whom he soon became a most ardent admirer, and ever remained a most devoted follower. It is interesting to record that each of these artists—master and pupil—sat for the other, during one period of their friendship.

Barber was twice married. His first wife was Miss Anne Mary Atherstone, by whom he had issue, Thomas (born in 1798, and known in Nottingham as "Tom Barber, Junior") who gave great promise as a portrait painter; but, unhappily died at the early age of 28. His second wife was Mrs. Anna Bateman, widow of Mr. William Bateman.

Thomas Barber, during several years of his middle-age, resided at Derby, where he had an influential professional connection, but he returned to his Nottingham home some time before his death.

Nearly all his portraits were painted away from home; thus it is that Nottingham public records are likely to contain only the scantiest references to this artist.

He died at Parkside, Nottingham, on the 12th September, 1843, and was interred in the Nottingham General Cemetery.

#### 8. PORTRAIT OF LORD DENMAN.

Engraved by Thomas Hodgett (Copy in Coll. of Engraved Local Portraits).

Canvas, height 51 in., width 40 in. Reg. No. '79-130.

Three-quarter length figure to right, seated; nearly full face; holding scroll in right hand, left hand resting on table; black dress; draped background, against a fluted column on the left.

Lord Denman was born 1779, died 1854; (Lord Chief Justice 1832 to 1850). Educated at St. John's College, Cambridge; called to the Bar at Lincoln's Inn, 1806. In 1818 he was M.P. for Wareham, and in 1820 for Nottingham, when he became Solicitor-General to Queen Caroline. In 1830 he was appointed Attorney-General, and in 1832 Lord Chief Justice of England, and two years later (1834) he was raised to the Peerage, and held that position until his retirement through ill-health in 1850.

#### 9. BENJAMIN MAYO.—THE "OLD GENERAL" FOLLOWED BY SCHOOL BOYS.

Lithographed on stone by C. Sharp.

Canvas, height 30 in., width 25 in. Reg. No. '78-195.

Half-length figure, standing, full face; green coat and vest; followed by schoolboys shouting and waving caps.

Given by MRS. STROVER BIRKIN.



No. 15. PORTRAIT OF MISS ELIZABETH HOARE.  
BY THOMAS BARBER.





Benjamin Mayo, an eccentric character known as the "Old General," whose local popularity extended over many years, was baptised at St. Mary's Church, Nottingham, on Jan. 18th, 1778. He was a great favourite with the schoolboys of the town, for whom he would obtain a holiday. At the time of the dissolution of the old poor-law system in 1836, he was about to be transferred from St. Peter's to the Union Poor House; but in consideration of his peculiarities, Mr. Hudson, under whose care he had been for some years, kindly took him into his house where he remained for some time. The "Old General" afterwards became an inmate of the Union, where he died on the 12th of January, 1843, aged 64. His remains were deposited in the south-west corner of St. Peter's Burial Ground, Broad Marsh.

- ✓ 10. LOOKING ACROSS NOTTINGHAM PARK, NOW LENTON ROAD; LENTON PRIORY IN THE DISTANCE.

Canvas, 2 ft. high, 1 ft. 4 in. wide. Reg. No. '92-59

- ✓ 11. THE COW DRINKS, NOTTINGHAM PARK.

Canvas, 2 ft. high, 1 ft. 4 in. wide. Reg. No. '92-60

- ✓ 12. THOMAS STEVENSON,—Native of Nottingham; born 1792 died 1873.

Canvas, 1 ft. 3 in. high, 1 ft. wide. Reg. No. '93-49

Small half-length seated figure, nearly full face, right arm resting on chair and holding in hand a Bible (Baxter's Polyglot.)

Given by MR. THOMAS STEVENSON, JUN.

- ✓ 13. WILLIAM CHAPMAN.

Canvas, 2 ft. 6 in. high, 2 ft. 6 in. wide. Reg. No. '92-54.

Half-length, seated, three-quarter face; right arm resting on chair.

Given by MR. GEORGE DUDGEON.

William Chapman was born in Nottingham, 1812; elected member of the Town Council 1850; retired 1862; served the office of Sheriff 1862-3; died 1874.

- ✓ 14. HENRY KIRKE WHITE.

Canvas, height 9¾ in., width 8½ in. See Biographical Sketch, &c. No. 341. Reg. No. '94-76.

Small half-length figure standing, profile to left; black coat, buttoned, white cravat, dark background.

Given by THE EXECUTORS OF THE LATE THOMAS WALKER.

✓ 15. PORTRAIT OF MISS ELIZABETH HOARE.

Canvas, height 2 ft.  $5\frac{1}{2}$  in., width 2 ft.  $\frac{1}{2}$  in. Painted 1826. Reg. No. '98-46.

*See Illustration.*

Daughter of Mr. John Hoare, of Derby: afterwards Mrs John Rawson Walker.

Half-length figure seated; three-quarter face to right; low white dress with pink sash.

✓ 16. VIEW OF THE TRENT AT WILFORD, NOTTS.—To the left is a seated figure of the Poet, Henry Kirke White, reading.

Pencil sketch made for engraving in the first edition of "Kirke White's Remains."

Height  $7\frac{1}{4}$  in., width  $12\frac{3}{4}$  in. Reg. No. '95-90.

## BARBER, (Tom), Junr.

Tom Barber Junior, the eldest son of Thomas Barber, was born in 1798. He gave great promise as a portrait painter, but died in 1826 at the early age of 28.

✓ 17. PORTRAIT OF JOHN RAWSON WALKER.

Canvas, height 2 ft.  $5\frac{1}{2}$  in., width 2 ft.  $\frac{1}{2}$  in. See Biographical Sketch No. 845. Painted 1822. Reg. No. '98-45. *See Illustration.*

Half-length figure seated; three-quarter face; looking to right, scroll in left hand.

## BARKER, (Thomas).

(Known as Barker of Bath.)

Thomas Barker was born near Pontypool, Monmouthshire, in 1769. His father, also a painter, afterwards settled in Bath, and here the son found a valuable patron in Mr. Spackman, a coachbuilder, who afforded the young painter the means of following up the bent of his inclination. During the first four years he employed himself in copying the works



No. 17. PORTRAIT OF JOHN RAWSON WALKER.  
BY TOM BARBER, JUNR.



of the old Dutch and Flemish masters, which he imitated very successfully. At the age of twenty-one he was sent to Rome with ample funds to maintain his position there as a gentleman. He afterwards settled at Bath, where, and in the neighbourhood, his works are still principally to be seen, and where he died on the 11th of December, 1847. Barker exhibited for many years at the Royal Academy and British Institution. "The Woodman" is perhaps the best known of his pictures. He executed a large number of ornamental designs for various manufactures. There is at Bath a large historical fresco, "The Massacre of the Sciotes," which he painted on the wall of his house (Doric House) in 1825.

18. AN OAK IN MOCCAS PARK, HEREFORDSHIRE.

Canvas, height 30 in., width 42 in. Reg. No. '90-1198.

Wooded landscape, with large gnarled oak on a rising on the foreground; shepherd with dog seated on the fallen trunk, another seated figure sketching; cattle grazing on the right; stream beyond with hills in the distant

THE HENRY LAMMIN BEQUEST.

19. A WOODLAND SCENE WITH COTTAGE.

Woodland landscape with winding pathway through the trees; two sportsmen with dog are conversing; gleams of sunshine through the trees.

Canvas, height 12½ in., width 16 in. Reg. No. 90-1211.

THE HENRY LAMMIN BEQUEST.

20. MOUNTAINOUS LANDSCAPE, CATTLE IN FOREGROUND.

Canvas, height 24½ in., width 30½ in. Reg. No. '90-1165.

THE HENRY LAMMIN BEQUEST.

21. LANDSCAPE WITH TWO FIGURES.

Painted on millboard, height 20½ in., width 26½ in. Reg. No. '04-9. *See Illustration*

THE RICHARD GODSON MILLNS BEQUEST.



## BARKER, (Thomas Jones).

Thomas Jones Barker, a popular painter of battle pieces and military subjects, was the son of "Barker of Bath," from whom he received his first teaching, and was born in 1815. At the age of nineteen he went to Paris and entered the studio of Horace Vernet, on many of whose pictures he collaborated. Barker died March 29th, 1882.

### 22 LANDSCAPE WITH CATTLE AND WATER IN FOREGROUND.

Canvas, height  $20\frac{1}{4}$  in., width  $26\frac{3}{8}$  in. Reg. No. '90-1195.

THE HENRY LAMMIN BEQUEST.

## BARRET, (George) R.A.

George Barret was born in Dublin in 1728 (or 1732), and received his first education in art in the Drawing Academy of Mr. West in that city. Having been introduced by his patron, Mr. Burke, to the Earl of Powerscourt, he passed a great part of his youth in studying and drawing the scenery around Powerscourt Park; and he soon after gained the premium offered by the Dublin Society for the best landscape. Barret came to England in 1762, and two years afterwards gained the fifty pounds premium offered by the Society of Arts. He contributed to the Royal Academy, of which he was one of the earliest members. He died at Paddington in 1784.

### 23. LANGDALE PIKES, WESTMORLAND.- In the foreground is a party of sportsmen with horses and dogs, waiting to cross Lake Elterwater.

Canvas, height  $67\frac{1}{4}$  in., width 48 in. Signed "G. Barrett," and dated 1777.  
Reg. No. '04-10.

THE RICHARD GODSON MILLNS BEQUEST.



No. 21.

LANDSCAPE, WITH TWO FIGURES.

BY THOMAS BARKER, OF BATH.



Figures and Animals by SAWREY GILPIN, R.A.

Sawrey Gilpin was born at Carlisle in 1733. He was the son of a captain in the army, from whom he received some instruction in drawing. On his arrival in London he was for some time under a ship painter, but some of his sketches having been shown to the Duke of Cumberland, he took Gilpin under his patronage, and employed him in painting the portraits of his favourite racers and other subjects at Newmarket. He was elected an Associate of the Royal Academy in 1795, and an Academician in 1797. He died at Brompton in 1807.

✓ BARRETT, (Thomas).

24. BULWELL FOREST, NOTTS.—“Winter.”

Canvas, height 14½ in., width 21½ in. Reg. No. '90-1175.

THE HENRY LAMMIN BEQUEST.

BARRY, (J.) *dm*

✓ J. Barry was a miniature painter, who exhibited at the Royal Academy at intervals, from 1784 to 1819; amongst others the “Four Seasons,” and various fancy portraits.

25. PORTRAIT OF A LADY, with full powdered hair, pale blue and white robe.

Ivory, oval, height 2½ in., width 1½ in. Signed “Barry.” Reg. No. '04-148.

THE RICHARD Godson MILLNS BEQUEST.

BARTLETT, (William Henry).

William Henry Bartlett, topographical landscape painter, was born at Kentish Town, March 26th, 1809. In 1823 he was articled to Mr. John Britton, whose architectural publications are well known, and accompanied him in his tour when collecting the materials for his “Picturesque Antiquities of English Cities.” He afterwards made drawings of many churches in Bristol, Gloucester and Hereford. Afterwards he travelled on the Continent, extending his journeys

to the East, visiting Asia Minor, Syria, Palestine, Egypt, Turkey, and the Arabian Deserts; he also took four voyages to America. In these journeys he made numerous sketches and drawings, above 1000 of which have been published in many books, such as "Walks about Jerusalem," 1844; "Topography of Jerusalem," 1845; "The Overland Route," 1850; "Footsteps of our Lord," 1851; "Pictures in Sicily," 1852; &c. In prosecution of his indefatigable labours, he had started again for the East, when, on his passage from Malta to Marseilles, he was suddenly attacked by illness, and died on board ship, September 13th, 1854.

✓ 26. VIEW OF THE PRISON, CORK.

Sepia drawing, height  $3\frac{3}{4}$  in., width  $6\frac{1}{16}$  in. Signed "W. H. Bartlett."

Reg. No. '90-269.

THE FELIX JOSEPH GIFT.

✓ 27. THE NAVE, GLOUCESTER CATHEDRAL.

Figures by William Harvey.—1796-1866.

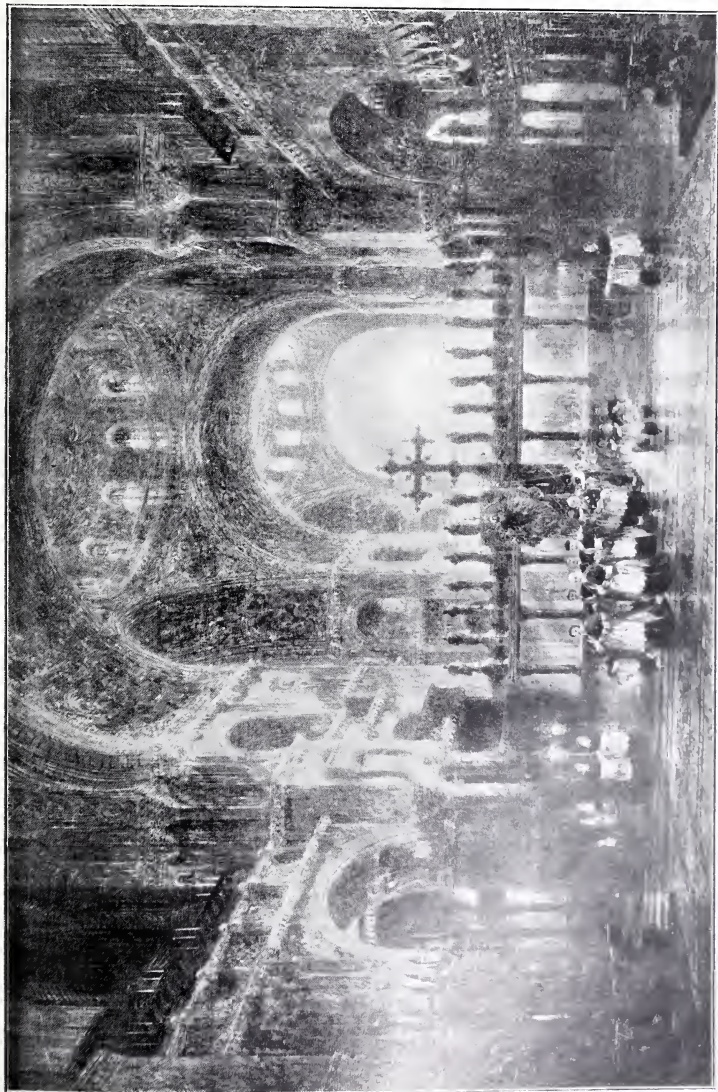
Sepia drawing, height  $7\frac{1}{8}$  in., width  $6\frac{3}{8}$  in. Reg. No. '90-286.

THE FELIX JOSEPH GIFT.

## BAYLISS, (Sir Wyke) P.R.B.A., F.S.A.

Sir Wyke Bayliss, F.S.A., was born at Madeley, Salop, 1835. He was elected member of the Royal Society of British Artists in 1865, and elected President in 1888. The Cathedral interiors of Sir Wyke Bayliss are unique in their poetic realization of dusky atmosphere and intricate details of sculpture and carving. Among his most important works are "The Interior of St. Remy, Rheims," "The Church of Notre Dame, Chalons," "The Interior of Basilica of St. Mary and St. Mark, Venice," and interiors of the Cathedrals of Treves, Chartres.





No. 28.

INTERIOR OF ST. MARK'S, VENICE.

BY SIR WYKE BAYLESS, P.R.B.A., F.S.A.



Mechlin, and Strasbourg. He is author of "Witness of Art, (1876)," the "Likeness of Christ-Rex Regum (1898)," "The Enchanted Island, (1888)," "Five great painters of Victoria Era (1902)" etc., etc.

✓ 28. INTERIOR OF ST. MARK'S, VENICE.

Canvas, height 3 ft. 8 in., width 5 ft. 3 in. Painted 1877. Reg. No. '82-1

*See Illustration.*

✓ 29. INTERIOR OF WESTMINSTER ABBEY, 1855.

Water colour painting, height 22½ in., width 34 in. Signed "Wyke Bayliss."

Reg. No. '85-4.

## BEGA, (Cornelis Pietersz).

Cornelis Pietersz Bega, who was born at Haarlem in 1620, was the son of a sculptor called Peter Begijn (or Beggijn), and Houbraken tells that he changed his family name to Bega on account of some irregularities of conduct, which had occasioned his father to disown him. This is doubted by recent writers who think that perhaps Bega is only another form of Begijn. Bega was a scholar of Adrian van Ostade, and his pictures like those of Van Ostade, represent Dutch peasants regaling and amusing themselves, and the interiors of Dutch cottages. He became a member of the Guild of St. Luke in 1645; and died at Haarlem in 1664, of the plague, caught while attending a lady suffering from that disease, to whom he was to have been married.

30. THE HUNCHBACK FIDDLER.

Panel, height 11½ in., width 9½ in. Reg. No. '04-87.

THE RICHARD GODSON MILLNS BEQUEST.

## BILBIE, (James Lees.)

Native of Nottingham.

### 81. DEEPENING SHADES.

Mountainous landscape. Evening light. A fallen tree lies upon the slope, and a withered one still rears its head materialising the gloom which overtakes the landscape. A mountain in the background rises against the sky partly covered in the shadow of the coming darkness.

Canvas, height 5 ft. 2 in., width 4 ft. 2 in. Painted 1889. Reg. No. '90-1164

*See Illustration.*

## BIRD, (Edward) R.A.

Edward Bird was born at Wolverhampton in 1762 (or 1772). He served an apprenticeship with a maker of tea trays, and was employed to embellish them with fruit, flowers and fanciful designs, and at the expiration of his term of service he left Birmingham, and set up a school for drawing at Bristol. He painted humorous and pathetic subjects, which attracted much attention, and induced the members of the Royal Academy to enrol his name as an Associate in 1812, and an Academician in 1815. He died at Bristol in 1819, and was buried in the cloisters of the cathedral.

### 82. THE RECRUIT.

Canvas, height 12 in., width 15 in. Signed "E. Bird," and dated 1806. Reg. No. '04-11.

THE RICHARD GODSON MILLNS BEQUEST.

## BLAAS, (Eugene Von De).

Professor of Painting at the Vienna Academy.

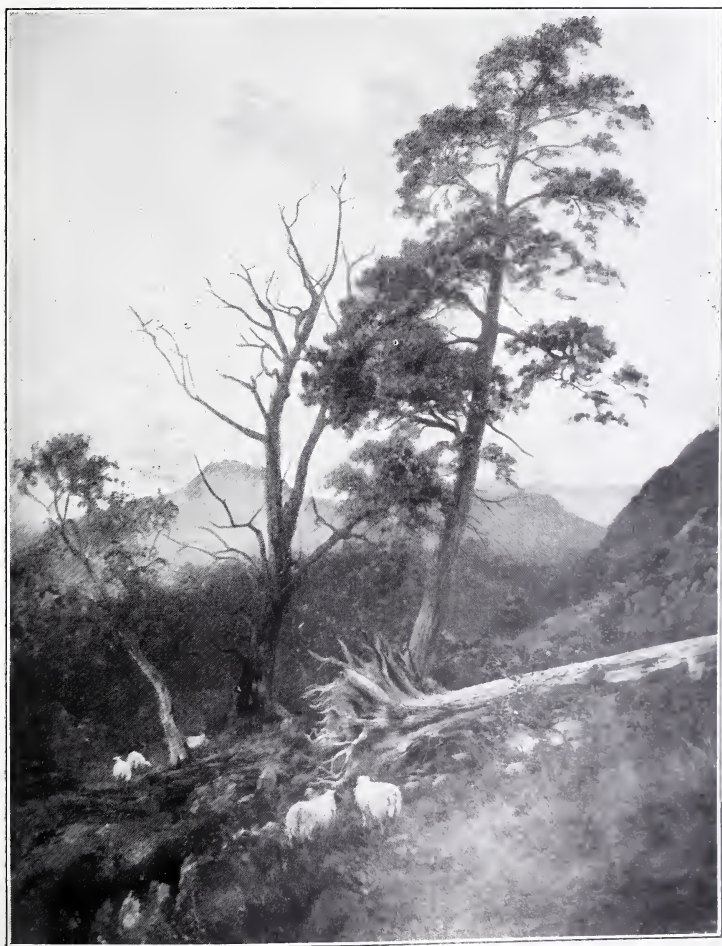
### 88. THE OFFER.

A typical Venetian girl, seated on a low wall, and thoughtfully considering her lover's proposal of marriage. The young man, with hands clasped, looks at her with an anxious expression.

Canvas, height 2 ft. 10  $\frac{1}{2}$  in., width 1 ft. 10  $\frac{1}{2}$  in. Painted 1887. Reg. No. '98-8.

*See Illustration.*

Bequeathed by the late Mr. T. E.  
BEAUMONT, of Kenwood Park, Sheffield.



No. 31.

DEEPENING SHADES.  
BY JAMES LEES BILBIE.





## 34. ACCEPTED.

A young girl leaning against a sideboard with her left arm resting on the top and her right hand clasping that of her lover, who is about to kiss.

Canvas, height 2 ft. 10 $\frac{7}{8}$  in., width 1 ft. 10 $\frac{1}{2}$  in. Painted 1887. Reg. No. '98-9.  
*See Illustration.*

Bequeathed by the late Mr. T. E.  
BEAUMONT, of Kenwood Park, Sheffield.

## BLACHE, (C.)

*Danish School.*

## 35. CAPE NORTH, ICELAND.

A large rock stands out dark and boldly against a dull and heavy sky, while the rolling waves, on which water fowl are riding, are treated in a masterly manner.

Canvas, height 3ft. 6in., width 6ft. Painted 1884. Reg. No. '85-3

## BLOEMAERT, (Abraham).

Abraham Bloemaert was born at Corcum, about 1564. He was the son of an architect and sculptor, who placed him under the tuition of Joost de Beer, but he seems to have profited most by studying and copying the works of Frans Floris. In 1581 he went to Paris, where he studied for three years. On his return to his native country he studied at Herenthals under Hieronmus Francken. He subsequently painted at Amsterdam, and at Utrecht, where he died about 1658.

## 36. MAN WITH BROKEN EGGS.

Panel, height 40 $\frac{1}{2}$  in., width 31 $\frac{3}{8}$  in. Reg. No. '04-88.

From Viscount Harborton's Collection.

THE RICHARD GODSON MILLNS BEQUEST.

## BLORE, (T).

### 97. WARKSWORTH, NORTHUMBERLAND.

Sepia drawing, height  $3\frac{1}{4}$  in., width 5 in. Reg. No. '90-268.

THE FELIX JOSEPH GIFT.

## BONE, (Henry) R.A.

Henry Bone, the celebrated painter in enamel, was born at Truro, in 1755. He was first employed by a manufacturer of china at Plymouth, and afterwards at Bristol in painting landscapes and groups of flowers to ornament porcelain. He removed to London in 1779, and became distinguished by painting in enamel "The Sleeping Girl," after Sir Joshua Reynolds. He was elected an Associate of the Royal Academy in 1801, and in the same year was appointed painter in enamel to George III. In 1811 he became a full member of the Royal Academy, and died in 1834.

### 98. PORTRAIT OF MRS. SINGLETON, WIFE OF HENRY SINGLETON, THE ARTIST.—1766-1839.

Enamel on Copper. Oval. Height  $4\frac{1}{4}$  in., width  $3\frac{3}{4}$  in. Reg. No. '04-158.

THE RICHARD GODSON MILLNS BEQUEST.

## BONE, (Henry Pierce).

Henry Pierce Bone, the son of Henry Bone, was born in 1779, and was instructed in enamel painting by his father. He painted portraits and other subjects in oil from 1799 to 1833, when he turned his attention definitely to enamel painting, which he practiced till 1855, when he died in London. He was enamel painter to Queen Adelaide, Queen Victoria and the Prince Consort.

### 99. RING (GOLD) WITH ENAMELLED PORTRAIT OF KING WILLIAM IV. IN CENTRE.

Reg. No. '04-153.

THE RICHARD GODSON MILLNS BEQUEST.



No. 33.

THE OFFER.

BY EUGENE VON DE BLAAS.





## BONINGTON, (Richard).

Richard Bonington, portrait painter, father of Richard Parkes Bonington. He was a resident of Nottingham. He exhibited two works in the Royal Academy between 1797 and 1808.

### 40. NOTTINGHAM CASTLE, FROM THE MEADOWS.

Canvas, height 1 ft. 1 in., width 10 in. Painted about 1820. Reg. No. '88-97.

Given by the late MR. E. CROSLAND, SENR.

## BONINGTON, (Richard Parkes).

Richard Parkes Bonington was born at Arnold, near Nottingham, October 25, 1801. He lived in Park Street, Nottingham, until he was fifteen, when his father, who was a landscape and portrait painter, took him to Paris, and there obtained for him permission to copy in the Louvre. Owing to this circumstance Bonington's education was chiefly French; he became a student of the Ecole des Beaux Arts, and attended occasionally the study of Baron Gros. He devoted himself chiefly to landscape painting, working often in water colours; his subjects are mostly marine or river views. His works had much influence on the rising School of French landscape painters. He visited Italy, where in Venice he found ample materials suited to his especial taste, and executed some elaborate views there, both in oil and water colour. By the exhibition of some of his works he acquired great reputation in England. He died in London (from the effects of sunstroke whilst sketching in Paris), 23rd September, 1828, and was buried in St. James' Church, Pentonville. His early death was a great loss to English Art, for though he had done little, that little was of great worth and promise. Sir Thomas Lawrence, writing to a friend on attending Bonington's funeral, remarks—"I have never known in my own time an early death of talent so

promising and so rapidly and obviously improving." Bonington exhibited only four pictures at the Royal Academy. "A Scene on the French Coast," in 1827; and three following in 1828: "Henry of France," "A Coast Scene," and "The Grand Canal, with the Church of La Vergine della Saluse, Venice."

#### 41. PORTRAIT OF RICHARD PARKES BONINGTON.

Half length figure, to right looking towards spectator, hand crossed and holding paint brush in right hand.

Canvas, height 1 ft. 10 $\frac{3}{4}$  in., width 1 ft. 7 $\frac{1}{4}$  in. (oval.) Signed "R. P. Bonington."  
Reg. No. '84 129. *See Illustration.*

#### 42. VIEW OF THE PIAZZA OF ST. MARK'S, VENICE, AND THE CAMPANILE.

Canvas, height 9 $\frac{1}{2}$  in., width 13 $\frac{1}{2}$  in. Signed "R. P. Bonington," and dated 1826.  
Reg. No. '92-67. *See Illustration.*

#### 48. SCENE ON THE COAST OF NORMANDY.

In the foreground to the left is a white horse, near which is a picturesque group of women and children conversing. A headland forms the background upon which is a Norman building glowing in the warm light of the setting sun, and to the extreme right is the calm blue sea, with fishing boats and other small craft.

Canvas, height 1 ft. 8 $\frac{1}{4}$  in., width 2 ft. 6 $\frac{1}{2}$  in. Signed "R. P. Bonington," and dated 1825.  
Reg. No. '95-102. *See Illustration.*

#### 44. VIEW OF NOTTINGHAM CASTLE LOOKING EAST FROM THE RIVER LEEN.

Canvas, oval, height 10 in., width 11 in. Reg. No. '90-858

Given by MR. CHARLES T. JACOBY.

This little picture was painted by R. P. Bonington when he was about 13 years of age and shortly before he left Nottingham with his parents for Paris.

## BOTH, (John).

*Dutch School.*

John Both, son of Dirk Both, was born at Utrecht about 1610. He received his first instruction from his father,



No. 34.

ACCEPTED.

BY EUGENE VON DE BLAAS.



a painter on glass; afterwards he entered the studio of Abraham Bloemaert. When still young he wandered through France to Italy, and settled for some time in Rome. In the year 1649 Both was one of the chiefs of the Painters' Guild at Utrecht. He died there after 1662.

#### 45. LANDSCAPE WITH FIGURES.

The immediate foreground is occupied by the figure of a man, mounted on a mule by whose side stands a man with a dog, behind which, to the left, is a shepherd driving a drove of sheep. On the right and left of the picture are trees, and in the distance is a castle and other buildings.

Canvas, height 1ft. 8½in., width 2ft. 9in. Reg. No. '90-1204 *See Illustration.*

Figures by ANDREW BOTH.

Andrew Both, a little older than John, received in youth the same instruction as his brother, and went with him to Italy. He was chiefly a figure painter. Before Andrew returned to Holland he worked for some time with his brother at Venice, but died by drowning in a canal before 1644. Pictures entirely painted by Andrew Both are very rare.

THE HENRY LAMMIN BEQUEST.

### BOUGH, (Samuel) R.S.A.

Samuel Bough was born in 1822 at Carlisle, where he worked for two years in the Town Clerk's office. He received no systematic instruction in art, although he became connected with many artists. In 1855 he removed to Edinburgh, becoming an Associate of the Scotch Academy in 1857, and a member in 1875. He died at Edinburgh in November, 1878.

#### 46. VIEW OF CHISWICK, 1865.

✓ Canvas, height 15 in., width 27 in. Signed "Sam Bough," and dated 1865.  
Reg. No. '04-12

THE RICHARD GODSON MILLNS BEQUEST.



## BRETLAND, (Thomas W.)

Thomas Walker Bretland was born in Carlton Street, Nottingham, on April 21st, 1802, and was a Burgess of the town.

From an early age he showed a remarkable love of animals, and later he much wished for instruction in drawing, but this desire was not granted by his father, who greatly disapproved of the talent his son was daily developing.

Thrown thus upon his own resources, and determined to succeed, a piece of coal and an attic wall, well out of the reach of his father, gave him the means of obtaining the likeness of every horse, dog, or cow that came within his reach.

He was early apprenticed to heraldic painting in which he showed unusual talent, but on the death of his father he succeeded to the family business.

Owing to the failure of a local bank, Mr. Bretland found it once more necessary to follow some profession, and, encouraged by his former success, he followed the advice of Lord Middleton (who became his first patron) and started as an animal portrait painter.

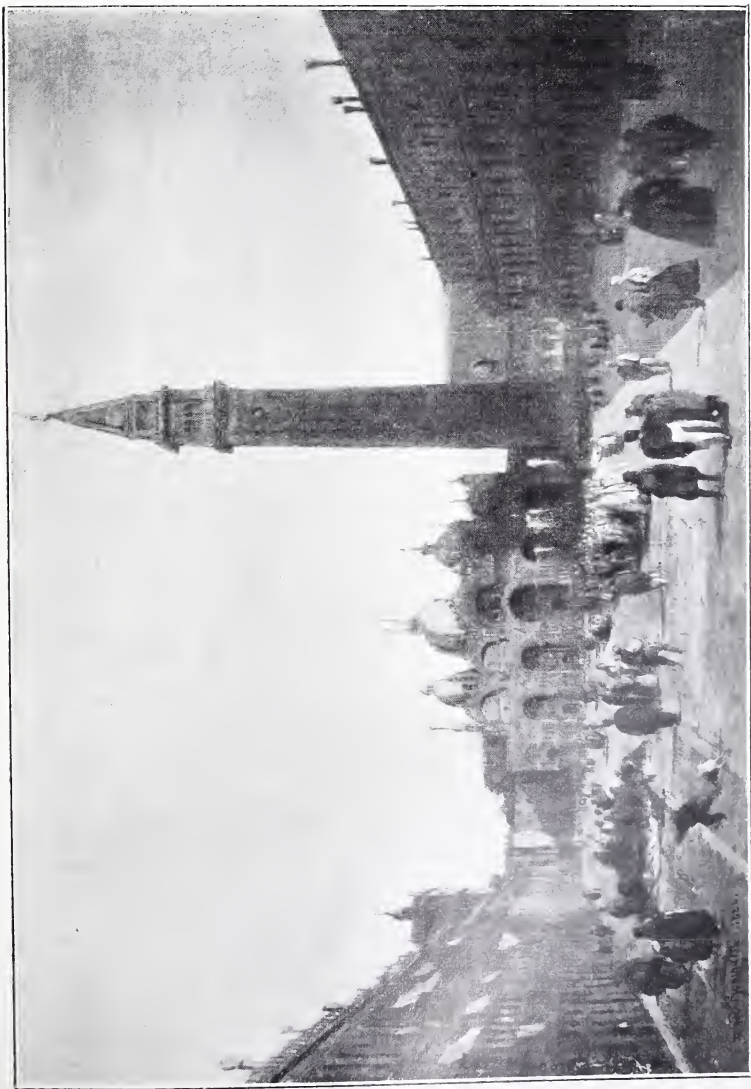
For several years he painted for his patrons, the Duke of Montrose, Lord Chesterfield, Duke of Buccleugh, and Baron Rothschild. In the early forties he spent some months at Hamilton Palace, painting a celebrated herd of wild cattle in the park, belonging to the Duke of Hamilton.

In 1854 he settled down in Nottingham, where he continued to follow his profession until within a few months of his death in 1874.

47. PORTRAIT OF THE HORSE which belonged to Major Burton, and went through the Balaclava Charge uninjured.

Canvas, height 2 ft. 1in., width 2 ft. 6 in. Reg. No. '99—1.

Given by MISS E. INGHAM BRETLAND.



No. 42.

VIEW OF THE PLAZZA OF ST. MARK'S, VENICE,  
AND THE CAMPANILE.

BY RICHARD PARKES BONINGTON.



## BRIGHT, (Henry).

Henry Bright was born at Saxmundham, Suffolk, in 1814. He was apprenticed to a chemist at Woodbridge, and afterwards became dispenser in the Norfolk and Norwich Hospital. Here, having fallen in with John Berney Crome, Cotman, and others of the Norwich School, he threw up his appointment, and entering on art as a profession, went to London, where he was soon after elected a member of the New Society (now called the Royal Institute) of Painters in Water-Colours. His first exhibit at the Royal Academy was an oil painting in 1845. He died at Ipswich in 1873.

### 48. NORFOLK BROADS, WITH BOATS.

Canvas, height 9 in., width  $12\frac{1}{2}$  in. Reg. No. '04-13.

THE RICHARD GODSON MILLNS BEQUEST.

## BRISTOW, (Edmund).

Edmund Bristow was born at Windsor in 1787. He exhibited his works on one occasion only, viz., at the British Gallery. He was an eccentric character, and little is known concerning him. He died at Eaton in 1876.

### 49. LANDSCAPE WITH CATTLE AND SHEEP.

Panel, height  $6\frac{1}{2}$  in., width 11 in. Reg. No. '04-15.

THE RICHARD GODSON MILLNS BEQUEST.

### 50. GIPSIES STRIKING CAMP.

Painted on Board, height  $6\frac{1}{2}$  in., width  $9\frac{1}{2}$  in. Reg. No. '04-16.

THE RICHARD GODSON MILLNS BEQUEST.

### 51. PORTRAIT OF MR. FRENCH, OF WINDSOR.

Panel, height 6 in., width  $4\frac{1}{2}$  in. Reg. No. 04-14.

THE RICHARD GODSON MILLNS BEQUEST.

## BROWN, (Arnesby) A.R.A.

Arnesby Brown, A.R.A., was born at Nottingham, in 1866. After some preliminary study at the Nottingham School of Art, and eighteen months' training under Andrew MacCallum, the landscape painter, he entered the Herkomer School at Bushey, in 1888, of which school he was elected a Fellow, proceeding afterwards to St. Ives, Cornwall. He has been a regular contributor to the Royal Academy Exhibitions since 1890, and has painted amongst other works, "Low Land," "A Northerly Breeze," "The End of the Shower," "Early Morning," "The Drinking Pool," &c. He has also been successful as a portrait painter. His picture "Morning" was purchased for the Chantry Bequest, and several of his pictures have been secured for public galleries. Elected an Associate of the Royal Academy, 1903.

### 52. PORTRAIT OF THE REV. JOHN BROWN PATON, M.A., D.D.

The Rev. John Brown Paton, M.A., D.D., for 35 years Principal of the Nottingham Congregational Institute; presented to the City of Nottingham by public subscription on the occasion of his retirement, to commemorate his distinguished service as a Christian Minister, Philanthropist and Educationist.

Canvas, height 50 in., width 38 in. Painted 1899. Reg. No. '99-39.  
*See Illustration.*

Given by THE SUBSCRIBERS.

### 58. FULL SUMMER.

*Exhibited Royal Academy Exhibition, 1902.*

Canvas, height 45½ in., width 44 in. Reg. No. '02-38. *See Illustration.*

## BRUEGHEL, (Jan).

Jan Brueghel was born at Brussels in 1568. His father, dying when he was only five years old, he was brought up and instructed in the art of painting in distemper by Marie de Bessemers, his maternal grandmother. He was afterwards





No 43

SCENE ON THE COAST OF NORMANDY.

BY RICHARD PARKES BONINGTON.



instructed by Pieter Goetkint in the use of oil. In the early part of his career he painted flowers and fruit, in which branch of the art he had already become celebrated, when on visiting Italy—going through Cologne, where he stayed some time—he changed his subjects, and painted landscapes with small figures. On his return to Flanders his work was regarded with much esteem. In 1597 he entered the Guild at Antwerp. In 1599 he married Isabella de Jode, of Antwerp, by whom he had two children. In 1605 Brueghel married again. His second wife, Catherina van Marienburg, bore him, among other children, a daughter Anna, who subsequently became the first wife of David Teniers. In 1601 Brueghel bought the freedom of Antwerp; in 1602 he was Dean of the Guild; he was also member of the “Violet” Society. He died at Antwerp in 1625.

#### 54. LANDSCAPE, RIVER SCENE.

Building on right and left of bank, church in distance, figures in foreground.

Canvas, height 1 ft.  $3\frac{3}{8}$  in., width 1 ft.  $\frac{1}{2}$  in. Reg. No. '00-1.

Given by MR. J. H. JACOBY.

G.  
BUCHANAN, <sup>^</sup>(F).

#### ✓ 55. HELEN'S ISLE, LOCH KATRINE.

Canvas, height 1 ft., width 2 ft. 1 in. Reg. No. '90-1201

THE HENRY LAMMIN BEQUEST.

#### ✓ 56. LAKE SCENE WITH RUINS OF CASTLE.

Canvas, height 3 ft. 1 in., width 2 ft. 1 in. Reg. No. '90-1201

THE HENRY LAMMIN BEQUEST.

## BURNEY, (Edward Francis).

Edward Francis Burney, portrait and subject painter, was born near Worcester in September, 1760. Sent to London in 1776, he was admitted to the Schools of the Royal Academy, and gained the friendship of Sir Joshua Reynolds. He first appears as an exhibitor at the Academy in 1780, contributing three sketches from "Evelina," and from that time exhibited portraits, with occasionally a domestic subject; but he did not continue portraiture, and after 1793 he ceased to exhibit. He made, in conjunction with Catton, junr., some designs for Gay's "Fables," and devoting himself to book illustration, he became popular, and his designs were inlaid in work-boxes, etc. His designs were clever and imaginative, made with the pen, and slightly tinted. He continued till late in life to visit the Schools of the Academy. He died in Wimpole Street, London, December 16th, 1848, in his 89th year.

57. DESIGN FOR BOOK HEADING.—Queen Isabella refused admittance into Leeds Castle, A.D. 1321.

India Ink drawing, height 2½ in., width 3½ in. Reg. No. '90-117.

THE FELIX JOSEPH GIFT.

58. FIGURES IN A LANDSCAPE.—A woman reclining on the ground against a bank is addressed by a man mounted upon a grey horse.

Water-colour drawing, height 4½ in., width 2½ in. Reg. No. '90-1160.

THE FELIX JOSEPH GIFT.

59. FIGURE SEATED AT A TABLE DRAWING.

Pen and ink drawing, height 8¾ in., width 7¼ in. Reg. No. '90-290.

THE FELIX JOSEPH GIFT.

60. HENRY PURCELL, B. 1658, D. 1695. Musical Composer. From the original picture by John Closterman (b. 1656, d. 1713), in the possession of the Rev. Charles Burnley, and exhibited in the Special Loan Exhibition of National Portraits, S.K.M., 1867.

Pen and Ink and Pencil Drawing, height 9¼ in., width 7½ in. Reg. No. '90-297.

THE FELIX JOSEPH GIFT.



No. 45.

LANDSCAPE, WITH FIGURES.

BY JOHN AND ANDREW BOTH.





## CALKIN, (Lance).

Lance Calkin was born in 1859. He was the second son of George Calkin the musician and composer; went to London at age of thirteen; studied in Slade Schools, South Kensington, the British Museum, Royal Academy classes, etc. In 1882 he contributed his first picture to the Academy.

- ✓ 61. ALL PASS AWAY AS THE GLIMMER OF DAY, WHILE OTHERS AS FLEET ARE BORN.

Canvas, height 3 ft. 8 in., width 5 ft. 9 in. Painted 1888. Reg. No. '89-7

## CALLCOTT, (Sir Augustus Wall) R.A.

Sir Augustus Wall Callcott, R.A. was born at Kensington, February 20th, 1779, and at first studied for the musical profession under Dr. Cooke. He is said to have changed his profession from his admiration of some designs for Robinson Crusoe, by Stothard. He became a student of the Royal Academy in 1797, was elected an Associate in 1806, and an Academician in 1810. In 1837 he received the honour of knighthood from the Queen. His general practice was landscape painting, but late in life he painted several large figure subjects. He died at Kensington, November 25th, 1844, and was buried in Kensal Green Cemetery.

- ✓ 62. RIVER SCENE WITH SHIPPING.

Canvas, height 1 ft. 1 in., width 10 in. Reg. No. '90-1210

THE HENRY LAMMIN BEQUEST.

- ✓ 63. RIVER SCENE, WITH SHIPPING.

Canvas, height 1 ft. 1 in., width 10 in. Reg. No. '90-1212

THE HENRY LAMMIN BEQUEST.

- ✓ 64. A RIVER SCENE WITH BARGES.

Canvas, height 6 in., width 6½ in. Reg. No. '04-17.

THE RICHARD GODSON MILLNS BBQUEST.

## CANALETTO, (Antonio).

Antonio Canal (called Canaletto) was born at Venice in 1697. He was a pupil of his father, Bernardo Canal, who was a decorator and scene painter. Antonio first confined his attention to theatrical decorations, but in 1719 went to Rome. Returning to his birthplace, he exclusively occupied himself in producing views of Venice. The figures in his views are almost all painted by Giovanni Battista Tiepolo. In 1746 Canaletto visited London and remained two years. He died in 1768.

65. PIAZZA DI MONTE CAVALLO, ROME, now included in the Piazza del Quirinale.

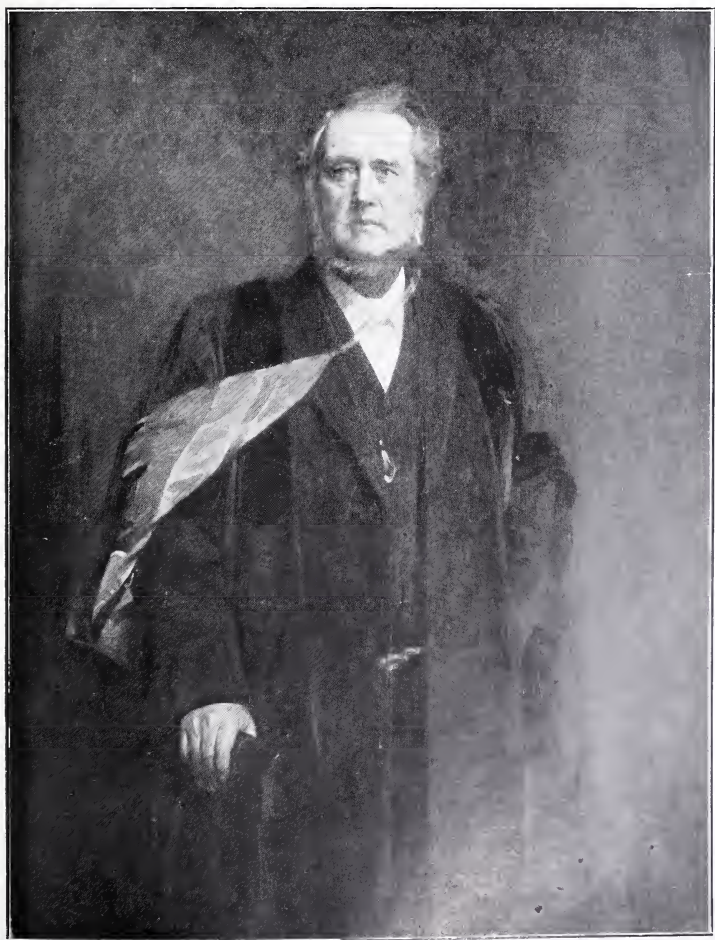
In the foreground are the two colossal marble Dioscuri—horse tamers from which the Piazza derives its name. The history of these well known sculptures cannot be traced farther back than the time of Constantine, in the front of whose Thermæ they stood.

Canvas, height 2 ft. 4 in., width 3 ft. 7½ in. Reg. No. '90-1206.

THE HENRY LAMMIN BEQUEST.

## CARMICHAEL, (James Wilson).

James Wilson Carmichael, a marine painter, was born at Newcastle-on-Tyne about 1800. From constantly seeing so much shipping, he obtained at an early age great accuracy of drawing in this line of art, and among his earliest paintings produced a very fine picture—"The Heroic Exploit of Admiral Collingwood at the Battle of Trafalgar," which was placed in the Trinity House, Newcastle. His name first appears as an exhibitor in 1838, when he contributed an oil picture—"Shipping in the Bay of Naples," to the Society of British Artists. He exhibited at the Royal Academy both in oil and water colours, contributing among others, in 1841, "The Conqueror towing the Africa off the Shoals of Trafalgar"; and, in 1843, "The Arrival of the Royal



No. 52.                      PORTRAIT OF  
THE REV. JOHN BROWN PATON, M.A., D.D.  
BY ARNESBY BROWN, A.R.A.





Squadron." He was the author of the series of "English Coast Views from the Mouth of the Thames to the Firth of Forth." He resided in his native town up to about 1845, when he removed to London where he was already known as a skilful marine painter. At the commencement of the Russian War he proceeded on board one of Her Majesty's ships to the Baltic; and on his return, several of the sketches made by him during his absence were published as engravings in the "Illustrated London News." He afterwards removed to Scarborough, where he died in 1868. He published "The Art of Marine Painting in Water Colours," in 1859, and "The Art of Marine Painting in Oil Colours," in 1864.

#### 66. SCENE IN THE MEDITERRANEAN.

✓ Canvas, height 44½ in., width 61 in. Signed "J. W. Carmichael, Newcastle," and dated 1842. Reg. No. '04-18.

THE RICHARD GODSON MILLNS BEQUEST.

### CATTERMOLE, (George).

George Cattermole, born at Dickleburgh, near Diss, Norfolk, in August 1800, at the age of 16, began his career as topographical draughtsman. In 1822 he was elected an Associate of the Water Colour Society, but was only an occasional contributor to the Society's exhibition up to 1833, when he became a member, and for the next few years was a more constant contributor. He contributed fine delineations of his favourite Cavaliers and Roundheads to his brother's volumes of the "History of the Civil Wars," and the elaborate architectural drawings in Britton's "Cathedrals" were also executed by him. In 1855 he was one of the English Artists who was honoured with the first class medal at the Paris Exhibition of Paintings, and he was afterwards chosen a member of the Royal Academy of Amsterdam, and of the Belgian Water Colour Society. He died in 1868.

## 67. THE RAISING OF LAZARUS—Study for a Picture.

Charcoal and Wash drawing, height  $13\frac{3}{4}$  in., width  $18\frac{1}{2}$  in. Reg. No. '91-1.

THE FELIX JOSEPH GIFT.

## 68. FIGURES—Study for a picture.

Charcoal and Wash drawing, height 12 in., width  $16\frac{1}{2}$  in. Reg. No. '91-4.

THE FELIX JOSEPH GIFT.

## 69. INTERIOR OF A CONVENT.

Charcoal and Wash drawing, height 14 in., width  $17\frac{1}{2}$  in. Reg. No. '91-2.

THE FELIX JOSEPH GIFT.

## 70. FIGURES—Study for a picture.

Charcoal and Wash drawing, height  $12\frac{1}{2}$  in., width 17 in. Reg. No. '91-3.

THE FELIX JOSEPH GIFT.

## CHALON, (A. E.) R.A.

Alfred Edward Chalon was born at Geneva in 1781. His family, whilst he was yet a youth, removed to London, where, together with his brother, John James Chalon, he was destined for mercantile pursuits. But an inclination for the arts overruled this intention, and the establishment of the Sketching Society, in which the two young Chalons were mainly instrumental, confirmed them in the adoption of their choice. Alfred became a student of the Royal Academy in 1797, an Associate in 1812, and a Royal Academician in 1816. His reputation was first established and principally rests upon the portraits, mostly in water colours, which he exhibited during many years at the Royal Academy. So much in vogue, indeed, was he at one time, that the ladies of the aristocracy flocked to him to sit for their portraits. He made a striking portrait of Queen Victoria shortly after her accession, and was appointed



No. 53.

FULL SUMMER.

BY ARNESBY BROWN, A.R.A.



portrait painter in water colours to Her Majesty. When somewhat advanced in life, he essayed oil painting, but without any great success. He died at Kensington in 1860, and was buried in Highgate Cemetery.

71. THE SEVENTH AGE—Illustrating one of the "Seven Ages of Man."—A Study.

Water Colour Drawings in brown and blue, height  $12\frac{3}{4}$  in., width  $17\frac{7}{8}$  in.  
Reg. No. '90-783.

THE FELIX JOSEPH GIFT.

## CHAMBERS, (George).

George Chambers, the son of a poor seaman, was born at Whitby, in Yorkshire, in 1803. During his apprenticeship on board a trading sloop he gave evidence of his talent by making sketches of shipping for the amusement and gratification of the seamen. At Whitby he took lessons of a drawing master of the name of Bird, and three years later went to London, where he was employed by Mr. Thomas Horner for seven years to assist in painting the great Panorama of London at the Colosseum, in Regent's Park. He was also engaged as scene painter at the Pavilion Theatre. Here he attracted the notice of Admiral Lord Mark Kerr, who became his sincere patron, and procured him an introduction to King William IV. He was admitted an Associate Member of the Water Colour Society 1834, and was elected a full member in 1836. His constitution, originally very weak, gave way, and he died in 1840.

72. WHITBY HARBOUR, 1836.

Canvas, height 40 in., width 52 in. Signed "G. Chambers," and dated 1836.  
Reg. No. '04-19. See Illustration.

THE RICHARD GODSON MILLNS BEQUEST.



## CHARLTON, (John) R.B.A.

John Charlton was born at Bamborough, Northumberland, in 1849, and as a child drew horses and wild animals. His father moved to Newcastle-on-Tyne, and was unfortunate in business, so that the son had to seek employment with a bookseller, who was a great collector of Bewick's works. John Charlton tried very earnestly to imitate Bewick's manner. He studied at night in the School of Art, under W. Bell Scott. After seven years at an office desk, he gave up business, and devoted himself to art, painting pictures of horses and dogs for wealthy manufacturers around Middlesboro' and Liverpool. He first exhibited in the Royal Academy in 1870, and has been represented there every year since that date. In 1878 he exhibited "Gone Away!" one of three pictures painted for Earl Spencer, and one that placed him at once amongst the foremost painters of hunting subjects. In one or two works he collaborated with the late Mr. J. D. Watson. During the Egyptian Campaign of 1882 he first directed his attention to battle subjects, his first one of importance being "Tel-el-Kebir," now in this collection. In 1887 he painted "Bad News from the Front," in 1888 "Ulundi," and in 1889 "Balaklava." His latest work of importance was the "Jubilee Procession of Princes passing through Trafalgar Square," painted by order of the late Queen Victoria.

### 78. BRITISH ARTILLERY ENTERING THE ENEMY'S LINES AT TEL-EL-KEBIR.

"Here, to our joy, we found a corner in the line, where a lot of the troops had scrambled up, and where the ditch, about four feet deep elsewhere, was not quite so deep. We galloped the left gun at it, and it went into the ditch with a bump; the horses got over the parapet on the other side."—*Extract from a letter from an officer of the Artillery.*

Canvas, height 5 ft. 5 in., width 8 ft. 2 in. Painted 1883. Reg. No. '85-7

*See Illustration.*



No. 72.

—WHITBY HARBOUR, 1836.

BY GEORGE CHAMBERS.



## CIPRIANI, (John Baptist) R.A.

John Baptist Cipriani, historical painter, was born in Florence in 1727. His first instruction was by an English painter, named Heckford, who was settled in Florence. In 1750 he went to Rome, where he studied three years, and was then induced by Sir William Chambers and Wilton, the sculptor, to accompany them to England in 1755. He found here his countryman, Bartolozzi, whose engravings from his works gave him at once a widespread reputation. In 1768 he was one of the foundation members of the Royal Academy, and an exhibitor of classic subjects from that year up to 1799. He painted a few large pictures in oil, some of them at Houghton, but they were feeble and wanting in expression. His art is to be found in his drawings, full of graceful invention and fancy; his females exquisitely elegant; his children unrivalled. He designed the diploma of the Royal Academy in 1768, and painted the allegorical designs on the panels of the new state coach first used by George III., in November 1762, and still used by our Sovereign. He married, in 1761, an English lady of some fortune, and had two sons and one daughter. In the later part of his life he lived at Hammersmith, where he died of rheumatic fever, December 14, 1785, and was buried in Chelsea Burial Ground, where his friend Bartolozzi erected a memorial to his memory.

74. DESIGN FOR A MEDALLION.—Figure of Britannia seated on throne giving olive branch to two figures.

Sepia drawing (circular)  $3\frac{1}{2}$  in. diameter. Reg. No. '90-180.

THE FELIX JOSEPH GIFT.

## CLENNELL, (Luke).

Luke Clennell, subject painter, the son of a farmer, was born at Ulgham, near Morpeth, in 1781. A love of drawing induced his friends to place him 1797 under Bewick, the well known

wood engraver, with whom he made great progress. In 1804 he came to London and soon found full employment as a wood-engraver, but he already drew well in water-colours, and resolved to adopt that art. In 1812 he was an exhibitor at the Royal Academy, and in the following years at the Water Colour Society. In 1816 the premium of 150 guineas, offered by the Directors of the British Institution, was awarded to him for his picture "The Decisive Charge of the Life Guards at Waterloo." He received from the Earl of Bridgewater a commission to paint a picture in commemoration of the visit of the allied Sovereigns to the Guildhall, but under the anxieties which beset him in this work his mind gave way in 1817, and he never recovered the loss of his reason. He died in 1840.

75. ROBINSON CRUSOE STEERING HIS RAFT.

Sepia drawing, height  $3\frac{1}{8}$  in., width  $2\frac{3}{4}$  in. Reg. No. '89-100.

76. CRUSOE DISCOVERS THE OLD GOAT IN THE CAVERN.

Sepia drawing, height  $3\frac{1}{8}$  in., width  $2\frac{3}{4}$  in. Reg. No. '89-99.

77. CRUSOE RESCUES FRIDAY.

Sepia drawing, height  $3\frac{3}{4}$  in., width  $2\frac{3}{4}$  in. Reg. No. '89-98.

78. THE ENGLISHMAN WOUNDING THE SAVAGE WITH HIS HATCHET.

Sepia drawing, height  $3\frac{3}{4}$  in., width  $2\frac{3}{4}$  in. Reg. No. '89-101.

79. FRIDAY CHAFING THE ANKLES OF THE SPANIARD.

Sepia drawing, height  $3\frac{3}{4}$  in., width  $2\frac{3}{4}$  in. Reg. No. '89-102.

80. FRIDAY AND THE BEAR

Sepia drawing, height  $4\frac{2}{8}$  in., width  $3\frac{1}{2}$  in. Signed "Luke Clennell." Reg. No. '90-244

The above form part of THE FELIX JOSEPH GIFT.





No. 73:

BRITISH ARTILLERY ENTERING THE ENEMY'S LINES  
AT TEL-EL-KEBIR.

BY JOHN CHARLTON, R.E.A.



## CODDE, (Pieter).

Pieter Codde, the son of Martin Codde, was born in 1610, married in 1637 at Amsterdam, and was probably dead in 1666. He executed genre pictures in the style of Palamedes. His paintings are distinguished by the liveliness of their composition and the fineness of their colouring. He painted figures in Dirk van Delen's interiors. Karel Codde, a native of Hague, who died in 1698 was probably his son.

### 81. INTERIOR, MUSICAL PARTY, ETC.

Panel, height 18½ in., width 27½ in. Reg. No. '04-89.

THE RICHARD GODSON MILLNS BEQUEST.

## COLE, Vicat (R.A.)

Vicat Cole, R.A. (landscape painter) son and pupil of George Cole, was born at Portsmouth in 1833. He exhibited his first picture at the Royal Institution in 1851, and at the Royal Academy in 1854. His subjects were chiefly illustrative of Surrey scenery, and the banks of the Thames. He was elected an Associate of the Royal Academy in 1870, and full Member in 1880. He died in 1893.

### 82. THE SUMMONS TO SURRENDER.—An incident in the Spanish Armada.

“I fell in (God be thanked !) with Valdez' great galleon ; and in it good booty, which the Dons his fellows had left behind, like faithful and valiant comrades, and the Lord Howard had let slip past him, thinking her deserted by her crew. I have sent to Dartmouth a sight of noblemen and gentlemen, maybe a half-hundred ; and Valdez himself, who when I sent my pinnace aboard must needs stand on his punctilios, and propound conditions. I answered him, I had no time to tell with him ; if he would needs die, then I was the very man for him ; if he would live, then, buena guerra. He sends again, boasting that he was Don Pedro Valdez, and that it stood not with his honour, and that of the Dons in his company. I replied, that for my part, I was Francis Drake, and my matches burning.

—Drakes letter to Amyas, “Westward Ho !”—Charles Kingsley.

*Exhibited R.A. 1889.*

Canvas, height 6 ft. 3¼ in., width 10 ft. ½ in. Reg. No. '98—75. *See Illustration.*

Given by SIR CHARLES SEELY, BART.

## COLKETT, (J. D.)

## 83. AN OLD MILL AT NORWICH.

Canvas, height 1 ft. 9 in., width 1 ft. 1 in. Reg. No. '90-1186

THE HENRY LAMMIN BEQUEST.

## COLLINS, (Charles A.)

Charles A. Collins was born in 1828, and died in 1873. He only painted for ten years—between 1848 and 1858—and then turned his attention to literature. He was a younger brother of Wilkie Collins, the novelist, and son-in-law of Charles Dickens, for whom he furnished the illustrated title page of "Edwin Drood." John Forster, in his life of Dickens, says Collins "was bred as a painter, for success in which he had some rare gifts, but he finally took to literature."

## 84. PORTRAIT OF WILLIAM COLLINS, R.A.

(Copied from the original painting by JOHN LINNELL).

Panel, height 13½ in., width 9½ in. Reg. No. '04-20.

THE RICHARD GODSON MILLNS BEQUEST.

## COLLINS, (William) R.A.

William Collins was born in London, September the 18th, 1788; his father, who carried on the business of a picture dealer in Great Tichfield Street, was a native of Wicklow, in Ireland, and the friend of George Morland, of whom he wrote a memoir. The son, from this intimacy, was in some measure the pupil of Morland, who allowed Collins to watch him painting. From 1807 to 1814 Collins was a student and an exhibitor at the Royal Academy; in the last year he was elected an associate, and in 1820 a member of that institution. In 1817 he visited Paris; made a tour in Holland and Belgium in 1828; and resided a short time at Boulogne in 1829. In



No. 82.

THE SUMMONS TO SURRENDER.

BY VICAT COLE, R.A.





1836 he visited Italy, remaining there nearly two years, where a severe illness caught by imprudently sketching in the noon-day sun, laid the foundation of the disease of which he died, in Devonport Street, Hyde Park Gardens, February 17th, 1847. He was buried in the cemetery of Mary's, Paddington. On his return from Italy, Collins changed his style for a year or two, but reverted to those truly English subjects which had won him his solid reputation, and which employed his pencil to the last. His style was chiefly landscape, with the outdoor incidents of ordinary life prominently introduced.

✓ 85. SEASCAPE, WITH FIGURES AND DOG. SUNSET.

Panel, height 6 in., width 8 in. Reg. No. '04-23.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 86. THE WITHERED TREE.

Panel, height 9½ in., width 6½ in. Reg. No. '04-21.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 87. TAKING OUT THE THORN.

Panel, height 5½ in., width 6½ in. Reg. No. '04-22

THE RICHARD GODSON MILLNS BEQUEST.

## CONEY, (John).

An architectural designer and engraver of eminence, born in London, and was apprenticed to an architect, but did not follow the profession. In 1815 he published "Views of Warwick Castle," drawn and etched by himself. He engraved also, from his own drawings, the illustrations to "Dugdale's Monasticon," edited by the late Sir Henry Ellis. In 1829 he commenced engraving from his own designs a series of plates of the Cathedrals and other public buildings on the Continent; and in 1831 a similar series of "Architectural Beauties of Continental Europe," drawn and etched by himself. He died at Camberwell in 1833.

✓ 88. ANTWERP CATHEDRAL.

Reed pen drawing in brown, height  $18\frac{5}{8}$  in., width  $14\frac{3}{16}$  in. Signed "J. Coney," and dated 1824. Reg. No. '90-323. *See Illustration.*

THE FELIX JOSEPH GIFT.

✓ 89. ST. BERTIN CATHEDRAL ST. OMER, LOOKING NORTH-WEST.

Reed pen drawing in brown, height  $18\frac{5}{8}$  in., width  $14\frac{3}{16}$  in. Signed "J. Coney," and dated 1820. Reg. No. '90-321.

THE FELIX JOSEPH GIFT.

✓ 90. HOTEL DE VILLE, GHENT.

Reed pen drawing in brown, height  $13\frac{1}{2}$  in., width  $17\frac{3}{4}$  in. Signed "J. Coney," and dated 1824. Reg. No. '90-272

THE FELIX JOSEPH GIFT.

✓ 91. THE HALLES, BRUGES.—This building was erected in 1364, and one part was originally intended to be a cloth hall, the other is now the meat market.

Reed pen drawing, height  $17\frac{1}{2}$  in., width  $14\frac{1}{2}$  in. Reg. No. '90-322.

THE FELIX JOSEPH GIFT.

## COOK, (Richard) R.A.

Richard Cook was born in London in 1784, and entered the Schools of the Royal Academy in 1800. He was a constant contributor to the exhibitions from 1808 to 1822. He was elected an Associate of the Royal Academy in 1816, and an Academician in 1822, and almost from that time forward, and certainly for many years preceding his death, he seems to have relinquished his profession, and ceased to contribute to the annual exhibitions of the Academy, his private fortune enabling him to live independently of his art. He died in London in 1857. He illustrated editions of "The Lady of the Lake," and "Gertrude of Wyoming,"



No. 88

ANTWERP CATHEDRAL.

BY JOHN CONEY.





## ✓ 92. A GRIFFIN AND A MONSTER.—Drawing of a Bas-relief.

India ink drawing, height  $2\frac{7}{8}$  in., width  $3\frac{1}{2}$  in. Reg. No. '90-27a.

THE FELIX JOSEPH GIFT.

## ✓ 93. ARIADNE.

India ink drawing, height  $3\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '90-164.

From the Percy Collection.

THE FELIX JOSEPH GIFT.

## ✓ 94. A FRONTISPIECE.

Pencil drawing with coloured medallion, height  $4\frac{3}{4}$  in., width  $2\frac{7}{8}$  in. Reg. No. '90-163

From the Percy Collection.

THE FELIX JOSEPH GIFT.

## COOPER, (Thomas Sidney) R.A.

Thomas Sidney Cooper, R.A., landscape and cattle painter, was born in 1803. He displayed a decided taste for art at an early age, receiving a few lessons in Canterbury, his native town, and beginning there his professional career as a scene-painter, about 1820. In 1823 he went to London, studying in the British Museum, and later in the schools of the Royal Academy. He returned to Canterbury in 1824, where he taught until his departure for France in 1827. He finally settled in Brussels, where he remained some years, and gained much by his intercourse with Verboeckhoven, although he was not a pupil of that artist. He was elected an Associate of the Royal Academy in 1845, and an Academician in 1867. He died in 1902.

## ✓ 95. GOAT AND KIDS IN A SHED.

Panel, height  $13\frac{7}{8}$  in., width 18 in. Signed "T. S. Cooper," and dated 1845.

Reg. No. '04-26.

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 96. CATTLE IN LANDSCAPE—"EVENING."

Canvas, height 10 in., width 16 in. Signed "T. S. Cooper," and dated 1862.  
Reg. No. '04-24.

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 97. MOUNTAIN SHEEP. MORNING MIST CLEARING OFF.

Panel, height 13 $\frac{3}{4}$  in., width 18 in. Signed "T. S. Cooper," and dated 1846.  
Reg. No. 04-25. *See Illustration.*

This picture was painted, in 1846, for Mr. H. Brodhurst, Dale Close, Mansfield, and lent by him to the first Exhibition held in the Galleries of this Museum.

THE RICHARD GODSON MILLNS BEQUEST.

## CORBOULD, (E. H.) R.I.

## ✓ 98. PORTRAIT OF EDMUND JOHN NIEMANN.

See Biographical Note No. 501.

Painted on Millboard, height 13 $\frac{3}{4}$  in., width 11 $\frac{1}{2}$  in. Reg. No. '04-27.

THE RICHARD GODSON MILLNS BEQUEST.

## CORBOULD, (Richard).

Richard Corbould, who was born in London in 1757, was a painter, in oil and water-colours, of portraits, landscape, and occasionally historical subjects; he painted miniatures on ivory, and in enamels and on porcelain; was also an illustrator of books, and an imitator of the old masters. From 1777 to 1811 he was a constant contributor to the Royal Academy. He died at Highgate in 1831.

## ✓ 99. THE BATTLEFIELD—An officer of Hussars discovers a wounded comrade.

India ink drawing, height 3 $\frac{1}{4}$  in., width 2 $\frac{3}{4}$  in. Signed "Corbould." Reg. No. '90-246

THE FELIX JOSEPH GIFT.



No. 97. MOUNTAIN SHEEP, MORNING MIST CLEARING OFF.

BY THOMAS SIDNEY COOPER, R.A.



## 100. CHRISTIAN IN "PILGRIM'S PROGRESS."

✓ Sepia drawing, height  $3\frac{1}{8}$  in., width  $2\frac{1}{2}$  in. Reg. No '90-1158.

THE FELIX JOSEPH GIFT.

## COSWAY, (Richard) R.A.

Richard Cosway, miniature painter, was born in 1740, at Tiverton, where his father was master of the public school. He early showed great ability in drawing, and was sent to London as the pupil of Hudson, and also became a student in Shipley's schools. He received a premium for drawing in 1755 at the Society of Arts. He began his career by drawing heads for the shops and fancy miniatures for snuff boxes, and soon made himself known as a portrait miniaturist. He was a member of the Incorporated Society of Artists in 1766, and was admitted a student of the Royal Academy in 1769. In the following year he was elected an Associate and in 1771 a full member of the Royal Academy. His career was rapid; he had obtained a good knowledge of the figure, and was a refined and powerful draughtsman. His miniatures were not only fashionable, but the fashion itself; he drew small whole-lengths in black-lead pencil—the faces painted in miniature, and frequently highly finished. He painted the lovely Mrs. Fitzherbert, and gained the favour and even the intimacy of the Prince of Wales, and he enjoyed the full tide of royal favour and good fortune which his art truly merited. He occasionally produced a work in oil, but was only an occasional exhibitor at the Academy, and sent his last work in 1806. His portraits have been engraved by Bartolozzi, R.A., Valentine Green, and others. He married at St. George's Hanover Square, 1781, Maria Hadfield, a handsome clever woman, and an artist. Together they kept a sumptuous house, lived in great style on the verge of Carlton House Gardens, and afterwards in Stratford Place. Cosway assumed great airs, and his eccentricities and vanities were increased



by his success. He had for sometime retired from the practice of his profession, when he died while taking an airing in his carriage, July 4th, 1821, leaving a very large collection of drawings. He desired to be buried near Rubens, at Antwerp, but rests in the vaults of the new church, St. Marylebone, where there is a tablet to his memory.

#### 101. POETRY AND PAINTING.

Pencil drawing, height 12 in., width 6½ in. Reg. No. '91-115.

Given by MR. EDWARD JOSEPH.

### COTMAN, (John Sell).

John Sell Cotman, who was born at Norwich in 1782, was in a great measure his own instructor in art, though he owed much to the patronage of Dr. Munro. He came to London in 1800, and exhibited at the Royal Academy until 1806, when he returned to Norwich. In the following year he was made a member and secretary of the Norwich Society of Artists, and in one single year, 1808, he sent sixty-seven works to the exhibition. After various journeys in Normandy and a residence of some years in Yarmouth, Cotman was, in 1834, appointed Professor of Drawing in King's College School, London. He held this post until his death, which occurred in London in 1842.

#### 102. RINGLAND HILLS, COSTESSY, NORWICH.

Canvas, height 36 in., width 48 in. Reg. No. '04-28. *See Illustration.*

THE RICHARD GODSON MILLNS BEQUEST.

### COULDERY, (Horation H.)

H. H. Couldery, born at Lewisham in 1832, showed early a taste for the Arts. His father, who was an artist, however, decided to give him a trade, and at the age of 15 he was



No. 102.

RINGLAND HILLS, COSTESSY, NORWICH.

BY JOHN SELL COTMAN.



apprenticed to a cabinet maker. But having no taste for this work, when he came of age his thoughts turned towards painting, which he commenced at the age of 25. In 1864 he became a student of the Royal Academy, and from thence success attended his efforts. Was an exhibitor at the Royal Academy Exhibitions, and in 1875 Mr. Ruskin, in his "Notes" upon the R.A. Exhibition, called attention to Couldery's work.

✓ 103. AN OYSTER SUPPER. *See Illustration.*

Canvas, height 18 in., width 24 in. Painted 1882. Reg. No. '82-568.

Given by MR. CHARLES T. JACOBY.

## COX, (A. W.)

✓ 104. PORTRAIT OF HENRY, FIFTH DUKE OF NEWCASTLE.

Canvas, height 24 in., width 20 in. Reg. No. '99-40.

Given by MR. GEORGE T. HINE.

Henry, 5th Duke of Newcastle, statesman; born 22nd May, 1811; succeeded as Earl of Lincoln; First Commissioner of Woods and Forests, 1841-1846; Chief Secretary for Ireland, January-July, 1846; succeeded to the Dukedom, 1851; Colonial Secretary, 1852-1854; War Secretary, 1854-1855; Colonial Secretary, 1859; died 18th October, 1864.

## COX, (David).

David Cox, an eminent landscape painter, both in water-colours and in oil, was born at Deritend, a suburb of Birmingham, April 29th, 1783. As a boy he was employed in his father's trade, that of a whitesmith; but as his mother feared he was too delicate for this work, he was apprenticed in 1798 to a maker of lockets and brooches, which he adorned with miniature designs. His master died soon after he was apprenticed, and he obtained employment as a colour grinder to the scene painters of the Birmingham Theatre. From this

subordinate post he very soon rose to assist in the painting of scenes, and on one occasion designed and executed the entire scenery for a new play about to be produced. In 1804 he came to London, and for a time obtained employment in the scenic department at Astley's Theatre. Shortly after, he retired into private life, and made a scanty income by teaching drawing, and making sketches, which he sold for a few shillings each. At length a wealthy patron appeared, and from this point his fortunes began to move in advance. In 1805 he took his first trip into North Wales, which was ever afterwards his favourite haunt. David Cox was elected a member of the Society of Painters in Water Colours in 1813, and in the year following he was appointed a teacher at the Military College at Farnham. He removed to Hereford in 1814, and in the same year published a "Treatise on Landscape Painting and Effect in Water Colours." He returned to London in 1827, but retired to Harborne, near Birmingham, in 1841, where he resided until his death on June 7th, 1859.

#### 105. COAST SCENE.

Water Colour Drawing, height  $7\frac{1}{2}$  in., width  $10\frac{1}{4}$  in. Reg. No. '90-1219.

*See Illustration.*

THE HENRY LAMMIN BEQUEST.

#### 106. ON THE THAMES AT BRAY.

Water Colour Drawing, height  $8\frac{3}{4}$  in., width  $13\frac{1}{4}$  in. Reg. No. '90-1220.

THE HENRY LAMMIN BEQUEST.

### CRAIG, (William Marshall).

William Marshall Craig, miniature painter, said to have been brother to James Craig, the architect, was painter in water-colours to Queen Charlotte, and miniature painter to the Duke and Duchess of York. He first exhibited at the Royal Academy in 1788, and was then residing in Manchester.





No. 103.

AN OYSTER SUPPER.  
BY HORATIO H. COULDERY.



About 1791 he had settled in London, and in that year exhibited two figure subjects; the following year he commenced as a miniature and portrait painter, occasionally exhibiting rustic figures, landscape views and domestic scenes. In 1814 he exhibited a collection of water-colour drawings, but after 1821 his contributions were few, and ceased in 1827. He made most of the engraver's drawings for the "British Gallery of Pictures," commenced in 1808, and is well known as a draughtsman on wood and book illustrator. He published at the beginning of the 19th century, "A Wreath for the Brow of Youth," for which he designed the illustrations, and amongst others "Lectures in Drawing, Painting and Engraving," 1821.

#### 107. PORTRAIT OF WILLIAM MARSHALL CRAIG.

Water Colour Drawing, height  $6\frac{1}{2}$  in., width  $5\frac{1}{4}$  in. Reg. No. '04-121.

THE RICHARD GODSON MILLNS BEQUEST.

*The following Drawings by W. M. Craig were made for engravings illustrating various publications, and form part of the Felix Joseph Gift.*

#### 108. FARINGDON HOUSE, BERKS.

Miniature Drawing in Sepia for engraving in Peacock's "Polite Repository," height  $2\frac{1}{2}$  in., width  $1\frac{1}{4}$  in. Reg. No. '89-248.

#### 109. BUSCOT PARK, BERKSHIRE.

Miniature Drawing in Sepia for engraving in Peacock's "Polite Repository," height  $2\frac{1}{2}$  in., width  $1\frac{1}{4}$  in. Reg. No. '89-249.

#### 110. PORTRAIT OF JOHN MILTON.

India Ink Drawing from a miniature by Samuel Cooper (1609-1672), height  $6\frac{1}{4}$  in., width  $4\frac{1}{2}$  in. Reg. No. '89-219.

John Milton, poet, born December 9th, 1608; educated at St. Paul's School, London, and Christ's College, Cambridge; Latin Secretary to the Council of State, 1649-59; became blind about 1654; died November 8th, 1674.

- ✓ 111. THE BURNING LAKE—SATAN WAKENING HIS LEGIONS  
—Milton's "Paradise Lost."

India ink drawing on brown paper, height  $4\frac{7}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-222.

- / 112. THE TEMPTATION OF OUR LORD—Milton's "Paradise  
Regained."

India ink drawing on brown paper, height  $4\frac{7}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-225.

- / 113. ANGELS UPON THE CONVEX OF THE WORLD'S ORB.—  
Milton's "Paradise Lost," Book 3.

India ink drawing on brown paper, height  $4\frac{7}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-220-

- / 114. THE ANGEL RAPHAEL ENTERTAINED BY ADAM AND  
EVE IN THEIR BOWER WITH THE FRUITS OF PARA-  
DISE.—Milton's "Paradise Lost," Book 5.

India ink drawing on brown paper, height  $4\frac{7}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-221.

- / 115. THE EXPULSION—THE ANGEL GABRIEL LEADING  
ADAM AND EVE OUT OF PARADISE.—Milton's "Paradise  
Lost," Book 12.

India ink drawing on brown paper, height  $4\frac{7}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-223.

- / 116. ADAM FIRST BEHOLDING EVE.—Milton's "Paradise Lost."

India ink drawing on brown paper, height  $4\frac{7}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-224.

*Drawings for Engravings in the "Dictionary of the Bible."—Published 1811-12*

- ✓ 117. THE DAUGHTER OF HERODIAS RECEIVING THE HEAD  
OF JOHN THE BAPTIST.—*Mark* vi., 28.

India ink drawing on brown paper, height  $5\frac{1}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-228.

- / 118. ANNA IN THE TEMPLE.—*Luke* ii., 36.

India ink drawing on brown paper, height  $5\frac{1}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-226.

- / 119. JEPHTHAH'S VOW.—*Judges* xi., 34.

India ink drawing on brown paper, height  $5\frac{1}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. 89-230.

- / 120. DELILAH AND SAMSON.—*Judges* xiv., 19.

India ink drawing on brown paper, height  $5\frac{1}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. 89-229.



No. 105.

COAST SCENE.

BY DAVID COX.





## / 121. THE CRUCIFIXION.

India ink drawing on brown paper, height  $5\frac{1}{2}$  in., width  $3\frac{3}{4}$  in. Reg. No. '89-227.

## / 122. ELIJAH IN THE DESERT.

India ink drawing, height  $3\frac{3}{8}$  in., width  $2\frac{1\frac{1}{2}}{16}$  in. Reg. No. '90-263.

## / 123. JOSEPH'S DREAM.

India ink drawing, height  $3\frac{1\frac{1}{2}}{16}$  in., width  $2\frac{9}{16}$  in. Reg. No. '90-264.

## / 124. ST. JAMES THE GREAT.

India ink drawing, height  $3\frac{3}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '90-265.

## / 125. JACOB'S ARTIFICE.

India ink drawing, height  $3\frac{1}{2}$  in., width  $2\frac{5}{8}$  in. Reg. No. '90-266.

*Drawings for Engravings illustrating the Bible.*

/ 126. JEZEBEL THROWN FROM A WINDOW.—2 *Kings* ix., 30.

Sepia drawing, height  $3\frac{3}{8}$  in., width  $2\frac{3}{8}$  in. Reg. No. '90-821.

/ 127. THE DEATH OF ATHALIAH.—2 *Kings*, xi., 20.

Sepia drawing, height  $3\frac{1}{2}$  in., width  $2\frac{5}{8}$  in. Reg. No. '90-822.

/ 128. A DEAD MAN CAST INTO ELISHA'S SEPULCHRE REVIVED AND STOOD ON HIS FEET.—2 *Kings* xiii, 21.

Sepia drawing, height  $3\frac{3}{8}$  in., width  $2\frac{3}{8}$  in. Reg. No. '90-823.

/ 129. HEZEKIAH'S DANGEROUS SICKNESS.—2 *Kings* xx., 1-11.

Sepia drawing, height  $3\frac{3}{8}$  in., width  $2\frac{3}{8}$  in. Reg. No. '90-824.

## / 130. GATEWAY AT JERUSALEM.

Sepia drawing, height  $3\frac{3}{8}$  in., width  $2\frac{3}{8}$  in. Reg. No. '90-825.

/ 131. THE PEACEABLE KINGDOM.—*Isaiah* xi., 7, 8.

Sepia drawing, height,  $3\frac{3}{8}$  in., width  $2\frac{5}{8}$  in. Reg. No. '90-826.

/ 142. CHRIST AND THE CENTURION.—*S. Matt.* viii., 5-13.

Sepia drawing, height  $3\frac{3}{8}$  in., width  $2\frac{3}{8}$  in. Reg. No. '90-832.

133. PETER'S DENIAL.—*S. Matt.* xxvi., 69-75.  
Sepia drawing, height  $3\frac{7}{8}$  in., width  $2\frac{5}{8}$  in. Reg. No. '90-831.
134. THOMAS' INCREDULITY.—*S. John* xx., 25.  
Sepia drawing, height  $3\frac{7}{8}$  in., width  $2\frac{5}{8}$  in. Reg. No. '90-830
135. JESUS RESTORING SIGHT TO THE BLIND.—*S. Mark* viii.  
Sepia drawing, height  $3\frac{7}{8}$  in., width  $2\frac{5}{8}$  in. Reg. No. '90-829.
136. THE BODY OF CHRIST TAKEN FROM THE CROSS.—  
*S. John* xix., 38-42.  
Sepia drawing, height  $3\frac{7}{8}$  in., width  $2\frac{5}{8}$  in. Reg. No. '90-828.
137. JESUS WASHETH HIS DISCIPLES FEET.—*S. John* xiii., 5-16  
Sepia drawing, height  $3\frac{5}{8}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-827.
138. JUDAS BETRAYS CHRIST.—*S. Luke* xxii., 47.  
Sepia drawing, height  $3\frac{5}{8}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-833.
139. THE SERMON ON THE MOUNT.—*S. Matt.* v., 6-7.  
Sepia drawing, height  $3\frac{5}{8}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-834.
140. THE CONVERSION OF CORNELIUS, THE CENTURION.  
*Acts* x.  
Sepia drawing, height  $3\frac{5}{8}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-835.
141. ST. PETER DELIVERED FROM PRISON BY AN ANGEL.  
—*Acts* xii., 7-9.  
Sepia drawing, height  $3\frac{5}{8}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-836.
142. ELYMAS, THE SORCERER, STRUCK BLIND.—*Acts* xiii., 11.  
Sepia drawing, height  $3\frac{5}{8}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-837.
143. ST. PAUL BITTEN BY A VIPER.—*Acts* xxviii., 3-4.  
Sepia drawing, height  $3\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-838.
144. ABRAHAM AND ISAAC.  
India ink drawing, height  $3\frac{1}{2}$  in., width  $2\frac{9}{16}$  in. Reg. No. '90-320.

## 145. ABRAHAM.

India ink drawing, height  $3\frac{3}{8}$  in., width  $2\frac{5}{8}$  in. Reg. No. '90-319.

## 146. ELIJAH'S SACRIFICE.

India ink drawing, height  $3\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-318.

## 147. MOSES WITH THE TABLES OF THE LAW.

India ink drawing, height  $3\frac{1}{4}$  in., width  $2\frac{9}{16}$  in. Reg. No. '90-317.

*Drawings for engravings illustrating the New Testament.*

## 148. CHRIST GIVING SIGHT TO THE BLIND.

India ink drawing, height  $5\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '89-126.

## 149. THE ADORATION OF THE SHEPHERDS.

India ink drawing, height  $5\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '89-124.

## 150. CHRIST PLACES A CHILD IN THE MIDST OF THEM.

India ink drawing, height  $5\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '89-125.

## 151. CHRIST STILLING THE TEMPEST.

India ink drawing, height  $5\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '89-127.

## 152. THE RESURRECTION.

India ink drawing, height  $5\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '89-128.

## 153. THE GOOD SAMARITAN.

India ink drawing, height  $5\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '89-129.

*Drawings for engravings in "Fox's Book of Martyrs."*

*Published 1812.*

## 154. MR. BLAND PREVENTED PREACHING AGAINST THE MASS.

India ink drawing on brown paper, height  $6\frac{1}{2}$  in., width  $8\frac{1}{2}$  in. Signed "W. M. Craig, 1812." Reg. No. '89-238.

## 155. THOMAS HAUKEs GIVING A SIGN TO HIS FRIENDS.

India ink drawing on brown paper, height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Signed "W. M. Craig, 1812." Reg. No. '89-236.

156. BURNING THE DEAD BODIES OF BUCER AND PLAGIUS.

India ink drawing on brown paper, height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Signed "W. M. Craig, 1812." Reg. No. '89-231.

157. MARTYRDOM OF WOLSEY AND PYGOT.

India ink drawing on brown paper, height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Signed "W. M. Craig, 1812." Reg. No. '89-232.

158. BURNING THE WOOD OF DOVER COURT.

India ink drawing on brown paper, height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '89-235.

159. DAINLIP RECEIVING HIS SENTENCE.

India ink drawing on brown paper, height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '89-239.

160. SUFFERINGS OF A PRISONER IN THE INQUISITION.

India ink drawing on brown paper, height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '89-233.

161. JIMMERVOID HELPING MILLE UP TO THE STAKE.

India ink drawing on brown paper, height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '89-237.

162. WYCLIFFE WRITING AGAINST POPERY.

India ink drawing, height  $7\frac{3}{4}$  in., width  $6\frac{1}{4}$  in. Reg. No. '89-254.

*Drawings for engravings illustrating "Arabian Nights."*

163. ALADDIN AND THE AFRICAN MAGICIAN.

India ink drawing, height  $4\frac{3}{4}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-98.

164. THE MERCHANT AND THE GENIUS.

India ink drawing, height  $4\frac{3}{4}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-97.

165. ALI BABA COMING OUT OF THE ROBBER'S CAVE.

India ink drawing, height  $4\frac{3}{4}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-94.

166. TRANSFORMATION OF QUEEN LUBI INTO A MARE.

India ink drawing, height  $4\frac{3}{4}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-95.

167. THE AVARICIOUS MAN PUNISHED.

India ink drawing, height  $4\frac{3}{4}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-96.



/ 168. DRAWING FOR ENGRAVING IN "ODE TO COLLIN'S GRAVE."

India ink drawing, height 3 in., width  $3\frac{5}{8}$  in. Reg. No. '90-182.

/ 169. DRAWING FOR ENGRAVING IN "TOWNSEND'S POEMS."

India ink drawing, height 3 in., width 4 in. Reg. No. '90-183.

## CROME, (John).

John Crome, commonly called "Old Crome," was born in Norwich, 1769. His father was a journeyman weaver, and his early surroundings were of the poorest description. When twelve years of age he started life as an errand boy to Dr. Rigby, of Norwich, but soon gave this up and apprenticed himself for seven years to a house and sign painter. He formed an intimate friendship with Robert Ladbroke, then apprenticed to a printer, and together they spent their spare time in studying from old prints and from nature. Among his earliest patrons were Sir William Beechey, and a Mr. Harvey, who allowed him to copy from his collection of Dutch and Flemish pictures. He married early, and had a hard struggle to live, in spite of help from several Norfolk gentlemen. He was obliged to spend a great part of his time in teaching, which, however, gained for him a greater local reputation, and he became the founder of the only local school of painting in England of any importance. He first exhibited at the Royal Academy in 1806, but the total number of his works sent there amounted only to fourteen. In 1803, Crome, in conjunction with other artists in his native city whom he had gathered around him, founded "The Norwich Society of Artists," the first exhibition of the Society being held in 1805. He was a regular contributor to the exhibitions, and was elected President of the Society in 1810. He travelled a little in England, and Wales, and in 1814

visited the Continent. He died on April 22nd, 1821, after a few days illness, and his last words are said to have been "Hobbema, my dear Hobbema, how I have loved you!"

✓ 170. LANDSCAPE WITH COTTAGES, STREAM IN FOREGROUND.

Canvas, height 24 in., width 36 in. Reg. No. 90-1193.

THE HENRY LAMMIN BEQUEST.

✓ 171. THE HOMESTEAD.

Canvas, height 20½ in., width 24½ in. Reg. No. '90-1181.

THE HENRY LAMMIN BEQUEST.

## CROME, (W. H.)

✓ 172. RIVER SCENE, TREES AND FIGURES.

Canvas, height 12½ in., width 16½ in. (Panel.) Reg. No. '90-1168.

THE HENRY LAMMIN BEQUEST.

✓ 173. RIVER SCENE, COTTAGE AND TREES.

Canvas, height 12½ in., width 16½ in. (Panel.) Reg. No. '90-1171.

THE HENRY LAMMIN BEQUEST.

✓ 174. RIVER SCENE WITH BOATS, HOUSES ON THE LEFT BANK, CHURCH IN THE DISTANCE.

Canvas, height 18 in., width 24 in. Reg. No. '90-1177.

THE HENRY LAMMIN BEQUEST.

## CRUIKSHANK, (Isaac).

Isaac Cruikshank, caricaturist, was born at Edinburgh in 1756 or 1757. His father was one of the followers of the Pretender, in 1745, and being impoverished came to London

with his son, whom he soon left an orphan. Isaac tried his hand as a caricaturist, and in 1796 published his first print in defence of Pitt, then attacked by the pencil of Gillray. Following this manner he was the author of the greater part of the humorous designs published by Messrs. Lawrie & Whittle, illustrating Dean Swift, Joe Miller, John Browne, and other works of this class. He exhibited at the Royal Academy in 1789-90 and 1792, and also engraved some works in the stipple manner. He was the father of the well known artists, Robert Isaac and George Cruikshank. Died in London, from the effects of a very severe cold in 1810 or 1811.

175. THE WANDERER.—Four drawings, illustrating charity to a wanderer.

Sepia drawings, height  $3\frac{5}{8}$  in., width  $2\frac{5}{8}$  in. Reg. No. '89-103 to 106.

THE FELIX JOSEPH GIFT.

## CUYP, (Aelbert).

Aelbert Cuyp, the son of Jacob Gerritsz Cuyp, was born at Dordrecht in 1605, and studied under his father. He married in 1658, and lived chiefly on his estate near Dordrecht, in which town he was considered of some importance. His name does not occur in the records of the Guild, and it is thought by some that he may have practiced art only as an amateur. But little is known of his life. He died in 1691, and was buried in the church of the Augustines at Dordrecht.

176. CATTLE IN A LANDSCAPE.

Pen and ink and wash drawing, height  $7\frac{3}{4}$  in., width  $9\frac{1}{2}$  in. Reg. No. '87-2.

Bequeathed by the late Mr. R. WALLACE WALSH.

## DANCE, (George) R.A.

George Dance was born in 1740, and was educated as an Architect by his father, George Dance, the Architect to the City of London (and who designed the Mansion House, 1739). Travelled in France and Italy, studying some time in Rome. In 1768, succeeded his father in the office of Architect to the Corporation of London. In 1770 commenced re-building Newgate Prison, and distinguished himself with his design for its exterior. He was one of the foundation members of the Royal Academy; exhibited from time to time besides architectural works, chalk portraits of eminent men. After a lingering illness of many years he died on January 14th, 1825, in his 84th year.

### 177. PORTRAIT OF SOLOMON DELANE.

Solomon Delane, a Scotch landscape painter, was born at Edinburgh in 1727. He was self taught, and travelled much in France, Italy and Germany. He exhibited at the Royal Academy between 1771 and 1784, after which there is no trace of him., *dead 1812 in Strickland*

Pencil drawing on paper, cheeks slightly tinted, height 8 $\frac{3}{4}$  in., width 6 $\frac{1}{4}$  in. Signed "G. Dance, Aug 14th, 1795." Reg. No. '04-122.

THE RICHARD GODSON MILLNS BEQUEST.

## DAWE, (George) R.A.

George Dawe, a portrait painter, was born in London in 1781. He was the son of Philip Dawe, the mezzotint engraver, and was brought up to that branch of art, but abandoned it for painting. In 1819 he went to Russia, where, it is said, he painted 400 portraits of the chiefs of the Russian Army for the Emperor. Before leaving England he painted some pictures of a higher grade. He became an Associate of the Royal Academy in 1809, and an Academician in 1814. He made much money by his visit to Russia, but

did not live to enjoy it; for he died six weeks after his return to England in 1829, and was buried in St. Paul's Cathedral.

✓ 178. PORTRAIT OF GEORGE DAWE, R.A.

Chalk drawing on paper. Signed "Geo. Dawe, R.A., 1812." Height  $13\frac{1}{2}$  in., width  $10\frac{1}{2}$  in. Reg. No. '04-123.

Bought from T. Wright, brother-in-law to Dawe

THE RICHARD GODSON MILLNS BEQUEST.

## DAWSON, (Henry).

Nottingham, the birthplace of Thomas and Paul Sanby, R.A.'s, and Richard Parkes Bonington, was not the birthplace of Henry Dawson, but it was his nursing ground, and was always regarded by him as his "native" town. Born in Hull in 1811, Dawson was brought to Nottingham, where his parents previously resided, in the following year, and there he remained until he reached his thirty-third year. He began life as what is technically termed a "twist hand" in a Nottingham lace factory. In 1835 he became a professional artist, and in 1844 removed to Liverpool. After remaining five years at Liverpool, Mr. Dawson removed to London, taking up his residence at Croydon. Many of Mr. Dawson's best and most highly appreciated works were painted at Croydon, including "The Wooden Walls of Old England," which was first exhibited at the British Institute about 1853, "The Pool from London Bridge," "London at Sunrise," &c., &c. "The Wooden Walls" was sold to Mr. Coppeck about 1853 for £75, and realized at an auction in Messrs. Christie & Manson's rooms in 1876, the large price of £1,400.

At this period his efforts to gain recognition at the Royal Academy were utterly futile, and at the age of forty, Mr. Dawson thought of taking a smallware shop as a means of



eking out his too scanty earnings, and he applied to Mr. John Ruskin for advice, as to whether he should persevere as a painter, and he received the strongest encouragement from him, and came back to his home determined to follow his profession to the last. In the end of 1872 he was seized with a dangerous illness, and to this he ascribes the extraordinary and sudden rise that took place in the price of his pictures. This good luck astonished and confounded the veteran artist, who had all his life long struggled manfully through a succession of vicissitudes. For a time after he had slightly recovered from his complaint, Mr. Dawson painted his pictures lying on his back, but soon regained strength enough to be able to work at his easel. He was then commissioned to paint five pictures, 32 by 50, at the price of £1,000. One picture which was sold for £75, brought at this time £1,085. He died at Chiswick, on December 13th, 1878.

✓ 179. LANDSCAPE IN THE DUKERIES.

Canvas, height 4 ft., width 6 ft.

Signed and dated 1850. Reg. No. '04—8.

✓ 180. NOTTINGHAM CASTLE ON FIRE.—10th October, 1831.

Canvas, height 1 ft. 6½ ins., width 2 ft. 2¾ in. Reg. No. '78—196.

Given by MR. M. I. PRESTON.

✓ 181. SEA PIECE, REVENUE CUTTER WITH SHIPS IN THE DISTANCE.

Chalk drawing, height 4¾ in., width 6¾ in. Signed "H. Dawson." Reg. No. '82-3.

✓ 182. COMPOSITION, LAKE SCENE WITH BUILDINGS.

Water-colour drawing, height 6½ in., width 8½ in. Signed "H.D." Reg. No. '82-4.

✓ 183. TREES AND BARN AT THORPE, CHERTSEY.

Water colour drawing, height 4½ in., width 7½ in. Reg. No. '82-5.

✓ 184. STUDY OF A FIR TREE.

India ink drawing, height 10½ in., width 7½ in. Signed "H.D." and dated Nov., 1857. Reg. No. '82-6.



No. 179.

LANDSCAPE IN THE DUKERIES.

BY HENRY DAWSON.



## ✓ 185. VIEW OF OXFORD.

Water-colour drawing, height  $5\frac{1}{4}$  in., width  $13\frac{1}{8}$  in. Signed "H. Dawson." Reg. No. '82-7.

## ✓ 186. SNEINTON AND COLWICK WOOD FROM THE TRENT SIDE, NOTTINGHAM.

Water colour drawing, height  $9\frac{1}{4}$  in., width  $13\frac{1}{2}$  in. Signed "H.D." and dated Oct. 15, 1857. Reg. No. '82-8.

## ✓ 187. CLIFTON GROVE, FROM WILFORD, NOTTINGHAM.

Water colour drawing, height  $10\frac{1}{2}$  in., width  $16\frac{1}{4}$  in. Signed "H.D." and dated 1847. Reg. No. '82-9.

## ✓ 188. LARGE ELMS, ST. ANNE'S HILL, THORPE, CHERTSEY.

Water colour drawing, height 18 in., width 13 in. Reg. No. '82-1.

## ✓ 189. VIEW ON THE RIBBLE, LANCASHIRE.

Water colour drawing, height 13 in., width 19 in. Signed "H.D." and dated '47. Reg. No. '82-11.

## ✓ 190. VIEW ON THE TRENT OVER WILFORD, NOTTINGHAM.

Water colour drawing, height 13 in., width 19 in. Signed "H.D." and dated '47. Reg. No. '82-12.

## ✓ 191. NEAR TRENT BRIDGE, NOTTINGHAM.

Water colour drawing, height  $12\frac{1}{2}$  in., width 19 in. Signed "H. Dawson." Reg. No. '82-13.

## ✓ 192. THE RIVER TRENT FROM RATCLIFFE, NEAR NOTTINGHAM,

Water colour drawing, height  $13\frac{1}{2}$  in., width 18 in. Signed "H.D." and dated 46. Reg. No. '82-14.

## ✓ 193. WEIR ON THE WHARFE, YORKSHIRE.

Water colour drawing, height 13 in., width 19 in. Signed "H.D." Reg. No. '82-15.

## ✓ 194. STUDY OF CLOUDS.

Pastile drawing, height  $13\frac{1}{4}$  in. width 20 in. Reg. No. '82-16.

## ✓ 195. SUNSET EFFECT.

Water colour drawing, height  $8\frac{1}{2}$  in., width  $13\frac{1}{2}$  in. Signed "H. Dawson." Reg. No. '82-17.

## 196. EVENING SKY EFFECT.

Water colour drawing, height  $9\frac{1}{2}$  in., width  $13\frac{1}{2}$  in. Signed "H. Dawson," and dated Nov. 11, '50. Reg. No. '82-18.

## 197. STUDY OF SUNSET CLOUDS.

Coloured chalk drawing, height  $9\frac{1}{2}$  in., width  $13\frac{1}{2}$  in. Reg. No. '82-19.

## 198. STUDY OF SUNSET EFFECTS.

Chalk drawing on tinted paper, height  $6\frac{1}{2}$  in., width  $10\frac{1}{2}$  in. Reg. No. '82-20.

## 199. SEA PIECE.

Sepia drawing, height  $7\frac{1}{2}$  in., width  $11\frac{1}{2}$  in. Signed "H.D." and dated '54. Reg. No. '82-21.

## 200. BROOK AND TREES AT THORPE, CHERTSEY.

Pencil sketch, height  $7\frac{1}{2}$  in., width  $10\frac{1}{2}$  in. Reg. No. '82-22.

## 201. RIVER BANK AND TREES ON THE THAMES.

Pencil sketch, height  $7\frac{1}{2}$  in., width  $10\frac{1}{2}$  in. Reg. No. '82-23.

## 202. TREES NEAR TREFRIW, NORTH WALES.

Pencil sketch on tinted paper, height  $9\frac{1}{2}$  in., width 12 in. Reg. No. '82-24.

## 203. WESTMINSTER AND HOUSES OF PARLIAMENT.

Original pencil sketch for the large picture painted for Viscount Ossington. Height  $13\frac{1}{2}$  in., width  $19\frac{1}{2}$  in. Reg. No. '82-25.

## 204. A WILD SUNSET.

Crayon drawing, heightened with white, on tinted paper, height  $9\frac{1}{2}$  in., width 13 in. Dated Sep. 1, '57. Reg. No. '82-26.

## 205. ON THE TRENT NEAR WILFORD, NOTTINGHAM CASTLE IN THE DISTANCE.

Pencil sketch, height  $6\frac{1}{2}$  in., width  $9\frac{1}{2}$  in. Reg. No. 82-27.

## 206. HENLEY ON THAMES.

Pencil sketch, height  $7\frac{1}{2}$  in., width  $10\frac{1}{2}$  in. Signed "H.D." Reg. No. '82-28.

## 207. ON THE THAMES AT THAMES DITTON.

Pencil sketch, height  $4\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. 82-29.



✓ 208. SKETCH AT THAMES DITTON.

Pen and ink sketch, height  $5\frac{1}{4}$  in., width  $3\frac{1}{2}$  in. Reg. No. '82-30.

✓ 209. ON THE THAMES AT THAMES DITTON.

Pencil sketch, height  $6\frac{1}{2}$  in., width  $4\frac{1}{2}$  in. Reg. No. '82-31.

✓ 210. CLOUD EFFECT.

Crayon drawing, height  $9\frac{5}{8}$  in., width 14 in. Reg. No. '82-32.

✓ 211. CLOUD EFFECT—APPROACHING THUNDERSTORM—  
SUNSET.

Pencil drawing, on tinted paper, heightened with white, height  $9\frac{5}{8}$  in., width  $14\frac{1}{8}$  in., dated Aug. 13, '57. Reg. No. '82-33.

✓ 212. CLOUD EFFECT—A MAY MORNING.

Crayon drawing, heightened with white, on tinted paper, height  $8\frac{1}{2}$  in., width  $14\frac{1}{8}$  in., Dated May 23, '60. Reg. No. '82-34.

✓ 213. STUDY OF AN OLD YEW TREE.

Crayon drawing, height  $12\frac{1}{8}$  in., width  $8\frac{3}{8}$  in. Signed "H.D.," and dated '45. Reg. No. '82-35.

✓ 214. STUDY OF A FIR TREE.

Pencil sketch on tinted paper, height  $10\frac{3}{8}$  in., width  $6\frac{1}{2}$  in. Reg. No. '82-36.

✓ 215. TREES, WITH ROAD AND HILLS, AT TREFRIW, NORTH  
WALES.

Pencil sketch, on tinted paper, height  $9\frac{1}{2}$  in., width  $12\frac{1}{2}$  in. Reg. No. '82-37.

✓ 216. ROAD, RIVER AND MOUNTAIN, AT TREFRIW, NORTH  
WALES.

Pencil sketch on tinted paper, height  $9\frac{1}{8}$  in., width 13 in. Reg. No. '82-38.

✓ 217. EVENING—CLOUD AND RAIN EFFECTS, WITH RAINBOW.

Pencil drawing, on tinted paper, heightened with white, height  $9\frac{1}{2}$  in., width 14 in. Dated April 11, '57. Reg. No. '82-39.

✓ 218. SUNSET—STUDY OF CIRRUS CLOUDS.

Pencil drawing, on tinted paper, heightened with white, height  $9\frac{1}{2}$  in., width 14 in. Dated Aug. 12, '66. Reg. No. '82-40.

## 219. STUDY OF MASTS AND RIGGING.

Pencil Sketch, height  $13\frac{3}{4}$  in., width  $12\frac{1}{2}$  in. Reg. No. '82-41.

## 220. LANDSCAPE, POND IN FOREGROUND, LANCASHIRE.

Pencil drawing, on tinted paper, height  $8\frac{3}{4}$  in., width  $13\frac{1}{2}$  in. Reg. No. 82-42.

## 221. VIEW ON THE DOVE, DERBYSHIRE.

Pencil drawing, heightened with white, on tinted paper, height  $9\frac{1}{4}$  in., width  $13\frac{1}{2}$  in.  
Reg. No. '82-43.

## 222. VIEW AT BORROWDALE, CUMBERLAND.

Pencil drawing, heightened with white, on tinted paper, height  $9\frac{1}{2}$  in., width  $13\frac{1}{2}$  in.  
Reg. No. '82-44.

223. RIVER SCENE, BRIDGE AND HOUSES, NEAR KENDAL,  
WESTMORELAND.

Pencil drawing, on tinted paper, height 10 in., width  $14\frac{1}{2}$  in. Signed "H.D.," and dated '46. Reg. No. '82-45.

## 224. STUDY OF A TREE.

Pencil drawing, on tinted paper, height  $14\frac{1}{2}$  in., width  $9\frac{1}{4}$  in. Signed "H.D.," and dated '47. Reg. No. '82-45.

## 225. STUDY OF A TREE AND FIGURES.

Chalk and pencil drawing, height  $16\frac{1}{2}$  in., width  $11\frac{3}{4}$  in. Signed "H.D.," and dated '47. Reg. No. '82-47.

226. ON THE COAST—MOUNT EDGCUMBE FROM PLYMOUTH  
SOUND.

Pencil sketch, height  $6\frac{1}{2}$  in., width  $14\frac{1}{2}$  in. Reg. No. '82-48.

## 227. ON THE COAST—MILL BAY FROM PLYMOUTH SOUND.

Pencil sketch, height  $6\frac{1}{2}$  in., width  $14\frac{1}{2}$  in. Reg. No. '82-49.

## 228. SHIPPING, NEAR PLYMOUTH.

Pencil sketch, height 5 in., width  $9\frac{1}{2}$  in. Reg. No. '82-50.

## 229. VIEW NEAR PLYMOUTH.

Pencil sketch, height 5 in., width  $13\frac{1}{2}$  in. Reg. No. '82-51

- ✓ 230. VIEW ON THE WYE, MONMOUTHSHIRE.  
Pencil sketch, height  $9\frac{1}{2}$  in., width  $13\frac{5}{8}$  in. Reg. No. '82-52.
- ✓ 231. ON THE BEACH NEAR DOVER.  
Pencil sketch, height  $4\frac{1}{4}$  in., width  $10\frac{3}{4}$  in. Reg. No. '82-53.
- ✓ 232. STUDY OF A TRUNK OF A TREE.  
Pencil sketch, height 5 in., width  $4\frac{1}{4}$  in. Signed "H.D." Reg. No. '82-54.
- ✓ 233. STUDY OF A HORSE.  
Pencil sketch, height  $4\frac{1}{4}$  in., width 5 in. Reg. No. '82-55.
- ✓ 234. A CORNFIELD.  
Pencil sketch, height 5 in., width  $10\frac{3}{4}$  in. Reg. No. '82-56.
- ✓ 235. GUNTHORPE FERRY ON THE TRENT, NOTTINGHAM-SHIRE.  
Pencil sketch, height  $11\frac{1}{4}$  in., width 20 in. Reg. No. '82-57.
- ✓ 236. THE COAST, NEAR DARTMOUTH.—From Petroix Castle Hill.  
Pencil sketch, height 14 in., width  $19\frac{3}{4}$  in. Reg. No. '82-58.
- ✓ 237. LAKE WINDERMERE, WESTMORELAND.  
Pencil sketch, height  $12\frac{1}{4}$  in., width 20 in. Reg. No. '82-59.

## DAYES, (Edward).

Edward Dayes, born 1763, was a pupil of William Pether. He painted miniatures, and afterwards practised landscape in water colours. He exhibited miniature portraits and views at the Royal Academy in 1786, and continued to exhibit until his death. He drew in his subjects carefully and delicately in Indian ink, treating with taste and skill. Some of his subjects, such as "The Royal Procession to St. Paul's on the Thanksgiving for the King's recovery in 1789," and "The trial of Warren Hastings in Westminster Hall," are crowded with figures. He wrote and published several books. His wife also painted miniatures, and was an exhibitor at the Academy. He died by his own hand in May, 1804.

- ✓ 238. A GROUP OF LADIES AT A TABLE—one, a flower painter, is showing a drawing.

From the Percy Collection.

India ink drawing, height  $3\frac{1}{2}$  in., width  $4\frac{3}{8}$  in. Reg. No. '90-154.

THE FELIX JOSEPH GIFT.

- ✓ 239. A RESIDENCE near Blackheath.

Water colour drawing, height  $2\frac{1}{2}$  in., width  $1\frac{1}{2}$  in. Reg. No. '89-250.

THE FELIX JOSEPH GIFT.

- ✓ 240. A RESIDENCE near Hereford.

Water colour drawing, height  $2\frac{1}{2}$  in., width  $1\frac{1}{2}$  in. Reg. No. '89-251.

THE FELIX JOSEPH GIFT.

## DE WINT, (Peter).

Peter de Wint, a water colour painter, was born at Stone in Staffordshire, in 1784. Although intended for his father's profession—that of a physician—he preferred to follow art, and studied under John Raphael Smith, the engraver. In 1807 he entered the schools of the Royal Academy, where he occasionally exhibited up to 1828. He joined the Water Colour Society as an Associate in 1810, becoming a full member in 1812. He scarcely quitted his native country, which furnished the subjects of the greater portion of his works. He died in London in 1849, and was buried at the Savoy Chapel.

- J 241. WOODLAND SCENE.

Water colour drawing, height  $10\frac{1}{2}$  in., width  $8\frac{1}{2}$  in. Reg. No. '90-1223.

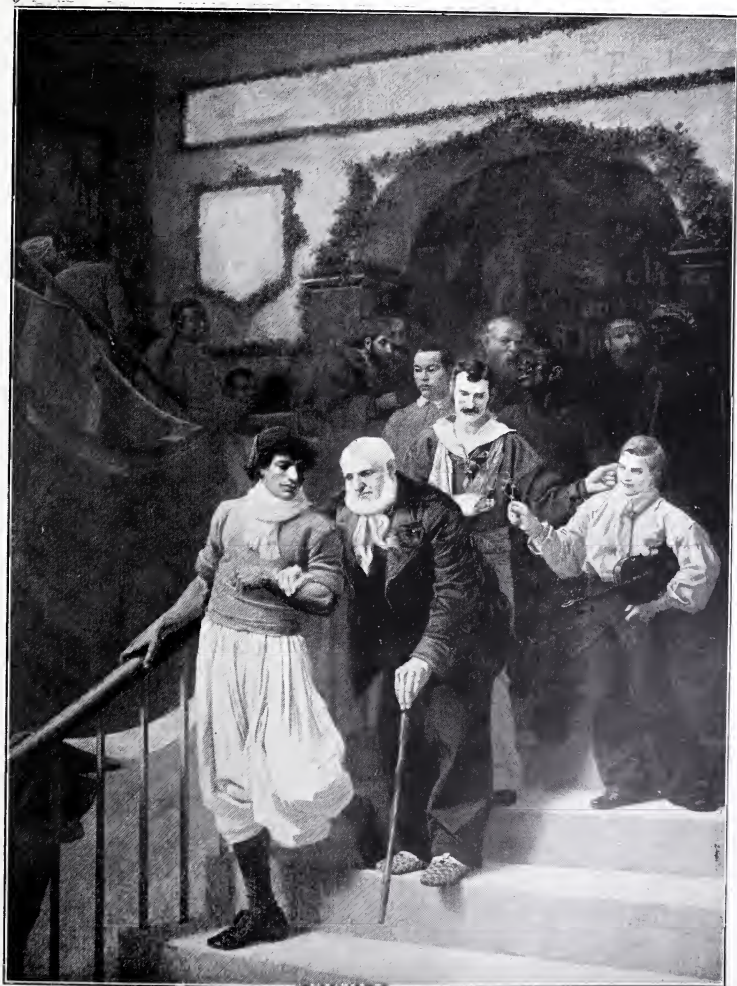
THE HENRY LAMMIN BEQUEST.

## DODD, (C. T.)

- J 242. CONWAY CASTLE, NORTH WALES.

Canvas, height 2 ft.  $\frac{1}{4}$  in., width 1 ft.  $8\frac{1}{4}$  in. Signed and dated 1861. Reg. No. '90-1203

The HENRY LAMMIN BEQUEST.



No. 244. FRIENDS IN ADVERSITY—Christmas Day at the Dreadnought Hospital—Coming down to dinner.

BY J. CHARLES DOLLMAN, R.I.





## DODD, (Daniel).

Daniel Dodd, miniature and subject painter, practised in the last half of the 18th century. He was an influential member of the Free Society of Artists in 1763, and a contributor of oil and crayon portraits to their exhibitions. For several years his works were of a small size. He painted "The Royal Procession to St. Paul's," a composition crowded with figures; and there is by him a good "Representation of the Royal Academy, Somerset House," the figures well drawn, which is engraved by Angus. His portraits of Leveridge, the actor, and of Buckhorn, a noted boxer, are also engraved. He also designed many of the illustrations for Harrison's Novelists and for several other works.

✓ 243. INTERIOR WITH FIGURE.—A man sitting at a table with a skeleton at his feet.—For book illustration.

Sepia drawing, height  $5\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. 89-319.

THE FELIX JOSEPH GIFT.

## DOLLMAN, (J. Charles R.I.)

John Charles Dollman, R.I. Born at Hove in 1851, was educated primarily at Shoreham. He studied art at the National Art Training Schools, South Kensington, and the Royal Academy Schools. Exhibited his first picture in 1872. He was attached to the artistic staff of "The Graphic" for nearly twenty years.

✓ 244. FRIENDS IN ADVERSITY.—Christmas Day at the Dreadnought Hospital.—Coming Down to Dinner. *See Illustration.*

Canvas, height 8 ft. 4 in., width 6 ft. 4 in. Painted 1880. Reg. No. '82-2.

## DOMAIN, (Jules).

245. DESIGN FOR DECORATIVE PANEL.—Cupids playing with dolphin, swan and rabbit, others climbing apple trees, interspersed with the vine, landscape in the distance.

Drawing in brown and white. School of Fra Fillippo Lippi. Height 16 in., width  $15\frac{3}{8}$  in. Reg. No. '91-138.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## EARP, (G.)

## 246. CHURCH BUILDINGS, WITH FIGURES IN FOREGROUND

Water colour drawing, height  $14\frac{1}{2}$  in., width  $9\frac{3}{4}$  in. Reg. No. '90-1215.

THE HENRY LAMMIN BEQUEST.

## EDWARDS, (Edward), A.R.A.

Born in Castle Street, Leicester Square, London, March 7th, 1738. Was the son of a chairmaker and carver. Studied in the Duke of Richmond's Gallery, and the St. Martin's Lane Academy. He was a member of the Incorporated Society of Artists. In 1771 he first exhibited at the Royal Academy, and in 1773 was elected an Associate of the Royal Academy, and was appointed teacher of Perspective in 1788. In 1775 he visited Italy. He painted chiefly subject pictures, and almost exclusively in oil; but there are both portraits and landscapes by him. He died December 10th, 1806. He is remembered by his "Anecdotes of Painters," a sort of supplement to Walpole; and in 1791 he published a series of fifty-two etchings.

## 247. SPRING—Design for frontispiece to Thomson's "Seasons."

India ink and blue tinted drawing, height  $4\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-270.

THE FELIX JOSEPH GIFT.

## EDWARDS, (Edwin).

Edwin Edwards, a landscape painter in oil and water colours and an etcher, was the son of Mr. Charles Edwards, of Bridgham Hall, Framlingham, Norfolk, and was born in 1823. He was educated for the law, and practised for some years as an examining proctor, which he gave up to follow out his tastes as an artist. He painted in water colours, after a journey to the Tyrol, for one year, and then afterwards always



No. 254.

AFTER THREE DAYS GALE.

BY EDWIN ELLIS, R.B.A





in oil. Through meeting the French artist, A. Legros, in 1861, he was induced to take up etching, on which his reputation chiefly rests. His pictures of Cornish coast scenery attracted considerable attention at the Royal Academy, and his "Gainsborough Lane" at Burlington House was much admired in 1877. Amongst his best productions may be cited a series of etchings of English Inns. To the "Black and White" Exhibition of the Dudley Gallery he was a constant and much valued exhibitor. He was also the author of several valuable works upon legal subjects, and President of the Hogarth Club. He died in London on the 15th September, 1879. His portrait with Mrs. Edwards, by Fantin Latour, has lately (1905) been given to the National Gallery by Mrs. Edwards.

✓ 248. BOSCASTLE HARBOUR, CORNWALL.

Canvas, height 48 in., width 72 in. Exhibited R.A., 1864. Reg. No. '05-6

Given by MRS. EDWIN EDWARDS.

✓ 249. THE POND, KEMPTON, MIDDLESEX.—"SUMMER."

Canvas, height 34½ in., width 72½ in. Reg. No. '05-7.

Given by MRS. EDWIN EDWARDS.

✓ 250. UNDER THE WILLOWS, SUNBURY-ON-THAMES.

Canvas, height 25½ in., width 37 in. Reg. No. '05-8.

Given by MRS. EDWIN EDWARDS.

✓ 251. ST. MARY'S, SCILLY ISLES.

Canvas, height 26 in., width 57 in. Reg. No. '05-9.

Given by MRS. EDWIN EDWARDS.

✓ 252. PORTA NIGRA, TRIER, PRUSSIA.

Water Colour Drawings, height 14 in., width 19½ in. Painted 1859. Reg. No. '05-10.

Given by MRS. EDWIN EDWARDS.

✓ 253. NEWARK MILL, ON THE WYE, GUILFORD, SURREY.

Water colour drawing, height 14 in., width 19½ in. Reg. No. '05-11.

Given by MRS. EDWIN EDWARDS.

## ELLIS, (Edwin) R.B.A.

Edwin Ellis, R.B.A., painter of seaside and marine subjects, was born at Nottingham, in 1843, where his father was a lace manufacturer. He received no regular art training, but studied such works as were available in different collections. He was a member of the Royal Society of British Artists. Died in London, 1895.

### 254. AFTER THREE DAYS' GALE.

The artist has faithfully depicted the power and majesty of the sea. The pier is crowded with figures, their clothes blowing about in the gale; huge green rollers are swelling up to the pier wall and a small tug is seen struggling with a ship which has evidently been in distress.

Canvas, height 3 ft. 4 in., width 6 ft. 4 in. Painted 1885. Reg No. '97-60  
*See Illustration.*

## ENFIELD, (Henry).

### 255. NAERO FJORD, NORWAY.

Canvas, height 1 ft. 11½ in., width 3 ft. 1 in. Painted 1902. Reg. No. '02-31.

The WILLIAM HOLBROOK BEQUEST.

## ETTY, (William) R.A.

William Etty, R.A., was born at York, March 10th, 1787. In 1798 he was apprenticed to Robert Peck, a letterpress printer at Hull, with whom he served seven years; but, says Etty, in his autobiography, "I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily." In 1806 he removed to London, to his uncle, Mr. William Etty, of Lombard Street, and at once earnestly prepared himself to enter as a student at Somerset House. His first academy, however, was the plaster-cast shop kept by Gianelli, in Cock Lane, Smithfield, where Etty made a drawing of the ancient group of Cupid and Psyche, which procured



No. 266.

ULLESWATER, CUMBERLAND.

BY COPELY FIELDING.



him admission into the Royal Academy; he and Collins entered it the same week in 1807. In 1822 Etty went to Italy, visiting Venice, Florence, Rome and Naples, but it was in Venice that he found the greatest attractions:—"Venice, the birthplace and cradle of colour, the hope and idol of my professional life!" He studied in the Academy there, and was elected an honorary member of it. He returned to London early in 1824. The first picture he exhibited after his return was "Pandora crowned by the Seasons," in that year's Exhibition, for which he was elected an Associate of the Royal Academy; in 1828 he became a full member. He died at York on the 13th November, 1840.

✓ 256. THE MOURNER.

Canvas, height 25 in., width 19 in. Painted 1842. Reg. No. '04-29.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 257. HALF-NUDE FIGURE—Study.

Canvas, height 21½ in., width 14½ in. Reg. No. '04-31.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 258. JEW'S HEAD.

Canvas, height 30½ in., width 25½ in. Reg. No. '04-30.

THE RICHARD GODSON MILLNS BEQUEST.

## EVANS, (William).

William Evans, an engraver and draughtsman, who flourished in the early years of the 19th century, assisted Benjamin Smith, and made drawings for Cadell's and Boydell's publications. He drew for Cadell's "Gallery of Contemporary Portraits" (1822), and engraved some plates for the Dilettanti Society's "Specimens of Ancient Sculpture." His portrait of James Barry, R.A., (drawn in chalk for the "Gallery of Contemporary Portraits") is in the National Portrait Gallery.



259. PORTRAIT OF THOMAS SANDBY, R.A.

This drawing was made for Cadell's "Portraits of Illustrious Personages," from the oil painting by Sir William Beechey, R.A. but was never engraved.

India ink and pencil drawing, height 14 $\frac{3}{4}$  in., width 11 $\frac{1}{2}$  in. Signed "W. Evans," and dated 1809. Reg. No. '04-478.

THE WILLIAM SANDBY BEQUEST.

260. PORTRAIT OF PAUL SANDBY, R.A.

From the oil painting by Sir William Beechey, R.A.

India ink drawing, height 14 $\frac{3}{4}$  in., width 11 $\frac{1}{2}$  in. Signed "W. Evans," and dated 1809. Reg. No. '04-479.

Engraved by H. Landseer for Cadell's "Portraits of Illustrious Personages."

THE WILLIAM SANDBY BEQUEST.

## FERG, (Franz De Paula).

Franz de Paula Ferg was born at Vienna in 1689. He was instructed first by his father, Pancrzius Ferg, and afterwards by J. Orient in landscape painting, and by Hans Graf in the drawing of figures. His reputation soon spread through Germany, and he was invited to the Court of Dresden, where he passed some years. In 1718 he went from Brunswick to London, where he passed twenty years, and might have lived in affluence and respectability, had not an imprudent marriage involved him in difficulties and kept him in continual indigence. He is reported to have been found dead in the street near the door of his lodging, in 1740.

261. LANDSCAPE WITH BAGGAGE WAGGON.

Painted on Copper, height 6 $\frac{3}{4}$  in., width 8 in. Reg. No. '04-117.

THE RICHARD GODSON MILLNS BEQUEST.

262. LANDSCAPE, WITH FIGURES AND RUINS.

Painted on Copper, height 10 $\frac{1}{4}$  in., width 8 $\frac{1}{2}$  in. Reg. No. '04-118.

THE RICHARD GODSON MILLNS BEQUEST.

## FIELDING, (Copley).

Anthony Vandyke Copley Fielding, an eminent water colour landscape painter, was born in 1787. He was the second son of Theodore Nathan Fielding, and studied under John Varley. In 1810 he became an Associate of the Water Colour Society, to the exhibitions of which he was a very large contributor. He became a full member of the Society in 1813, treasurer in 1817, secretary in 1818, and president from 1831 until his death. He was awarded a gold medal at the Paris Salon of 1824. He amassed a considerable fortune, and in his later years retired to Brighton. He died at Worthing in 1855.

## ✓ 263. VIEW OF A MANSION WITH SEA IN THE DISTANCE.

Canvas, height 2 ft., width 1 ft. 6 in. Reg. No. '90-1179

THE HENRY LAMMIN BEQUEST.

## / 264. PLOUGHING AND DIBBLING BEANS.

Canvas, height 24 in., width 18 in. Reg. No. '90-1180

THE HENRY LAMMIN BEQUEST.

## / 265. A VIEW OF BRANKSTONE CASTLE, TEVIOTDALE, SCOTLAND.

Water Colour Drawing, height 7 in., width 10½ in. Reg. No. '90-1221.

THE HENRY LAMMIN BEQUEST.

## / 266. ULLESWATER, CUMBERLAND.

Water Colour Drawing, height 7 in., width 9½ in. Reg. No. '90-1222.

*See Illustration.*

THE HENRY LAMMIN BEQUEST.

## FLAXMAN, (John) R.A.

John Flaxman, sculptor, was born at York in 1755. He entered as a student of the Royal Academy in his fifteenth year and then exhibited (1770) his first subject, a figure of Neptune

in wax. He visited Italy in 1787, and while in Rome executed his celebrated designs in outline from the Iliad, the Odyssey, Æschylus, and Dante. Appointed to the Professorship of Sculpture in the Royal Academy, his series of lectures form a valuable contribution to art literature. He is also distinguished for his great success in the application of art to manufactures: the designs executed by him for the Wedgwoods at once placed their ware in the highest rank; it now commands high prices, has excited emulation in others, and has raised generally the style and character of that description of British manufacture. Numerous monuments by Flaxman of high excellence are to be found in the principal English cathedrals. Among his statues that of Sir John Moore, in Glasgow, is reckoned by many artists as the finest in Britain. He was elected an Associate of the Royal Academy in 1797, and a full member in 1800. He died in London, 1826.

267. DESIGN FOR A MONUMENT.—From the Percy Collection.

India ink drawing,, height  $7\frac{3}{16}$  in., width  $5\frac{1}{2}$  in. Reg. No. '90-155.

THE FELIX JOSEPH GIFT.

268. ORNAMENTAL DESIGN of wreath of flowers, roses and lilies, within a Greek border; below upon a slab is a Greek lyre.

Pencil and India ink drawing, height  $7\frac{1}{16}$  in., width  $5\frac{1}{16}$  in. Reg. No. 89-212.

THE FELIX JOSEPH GIFT.

269. DESIGN FOR A MONUMENT to Colonel the Hon. — Cadogan.

India ink and blue tint drawing, height  $8\frac{1}{2}$  in., width 6 in. Reg. No. '89-207.

THE FELIX JOSEPH GIFT.

270. ORNAMENT from Audsley End, Essex.—Two eagles upon a plinth, supporting a wreath of oak leaves.

Sepia drawing, height  $7\frac{1}{2}$  in., width  $9\frac{1}{2}$  in. Reg. No. '90-213.

THE FELIX JOSEPH GIFT.

271. FIGURES AND ORNAMENT.

India ink drawings (4), various sizes.

THE FELIX JOSEPH GIFT.

272. STUDY FOR A MAGDALEEN.

Pen and ink drawing, height 4 in., width  $2\frac{3}{8}$  in. Reg. No. '89-208.

THE FELIX JOSEPH GIFT.

273. AN EGYPTIAN FIGURE AGAINST A MONOLITH.

Pen and ink sketch, height  $4\frac{1}{2}$  in., width  $2\frac{3}{8}$  in. Reg. No. '89-209.

THE FELIX JOSEPH GIFT.

274. STUDY OF A SEATED FEMALE FIGURE.

Pen and ink drawing, height 5 in., width  $3\frac{1}{2}$  in. Reg. No. '89-210.

THE FELIX JOSEPH GIFT.

275. SKETCH FOR ACANTHUS CORNICE.

India ink drawing, height  $3\frac{3}{8}$  in., width  $5\frac{1}{2}$  in. Reg. No. '89-211.

THE FELIX JOSEPH GIFT.

276. TWO FEMALE FIGURES AND EASEL.

India ink drawing, height 9 in., width  $12\frac{3}{4}$  in. Signed "J. Flaxman." Reg. No. '04-127.

THE RICHARD GODSON MILLNS BEQUEST.

277. CERES PETITIONING JUPITER FOR THE RESTORATION OF PROSERPINE.

Sepia drawing, height  $11\frac{1}{4}$  in., width  $8\frac{1}{4}$  in. Reg. No. '04-124.

THE RICHARD GODSON MILLNS BEQUEST.

278. CHRISTIAN AT THE CROSS MEETING THE ANGELS OF PEACE.

Illustration for "Pilgrim's Progress." "Behold three shining ones came unto him and saluted him with 'Peace be unto thee.'"

Pen and ink drawing, height  $8\frac{3}{8}$  in., width  $9\frac{7}{8}$  in. Signed "J. Flaxman, June, 1792." Reg. No. '04-126.

*Exhibited at the Royal Academy Old Masters' Exhibition, 1881.*

THE RICHARD GODSON MILLNS BEQUEST.

279. CHRISTIAN ASSAULTED BY GUILT, MISTRUST, AND  
FAINTHEART.

Illustration for "Pilgrim's Progress." Christian, the King of the Bottomless Pit, Guilt, Mistrust, and Faintheart. "These three villains set upon me, and I, beginning like a Christian to resist, they gave but a call and in came their master. I would (as the saying is) have given my life for a penny, but that as God would have it I was clothed in armour of proof."

Pen and ink drawing, height  $8\frac{1}{2}$  in., width  $10\frac{1}{2}$  in. Signed "J. Flaxman, June, 1792."  
Reg. No. '04-125.

THE RICHARD GODSON MILLNS BEQUEST.

280. THE GHOST OF CLYTEMNESTRA AROUSING THE  
FURIES.

Pen and ink drawing, height  $11\frac{1}{4}$  in., width  $14\frac{1}{4}$  in. Reg. No. '04 130,

THE RICHARD GODSON MILLNS BEQUEST.

281. THE REVENGE OF ORESTES.

"Amongst the drawings by Flaxman belonging to the Denman family, and sold at Christie's, February 26th, 1883, Lot 175, I found a duplicate of this drawing, 'Orestes; Clytemnestra; Algethus [sic Egistius],' and on the drawing at the bottom was written 'Choephoraë.'" Illustrations to Æschylus. J. Percy, Feb. 25th, 1883."

Pencil outline drawing, height  $11\frac{3}{4}$  in., width  $13\frac{3}{4}$  in. Reg. No. '04-136.

From the Percy Collection. Sold at Sotheby & Co.'s, Feb. 2nd 1883, Lot 167.

THE RICHARD GODSON MILLNS BEQUEST.

282. FEMALE, DRAPED, HOLDING TWO HORSES.

Pen and ink drawing, height  $7\frac{1}{2}$  in., width  $11\frac{1}{4}$  in. Reg. No. '04-129.

THE RICHARD GODSON MILLNS BEQUEST.

283. DESIGN FOR A MONUMENT.

Pencil and wash drawing, height  $9\frac{1}{2}$  in., width 14 in. Reg. No. '04-135.

THE RICHARD GODSON MILLNS BEQUEST.

284. DESIGN FOR CANDELABRA.

Pen and ink and sepia wash drawing, height 25 in., width 12 in. Signed and dated, 1820 Reg. No. '04-134.

THE RICHARD GODSON MILLNS BEQUEST.



## ✓ 285. STUDIES OF FIGURES AND ARMOUR.

Pencil and India ink drawing, height  $11\frac{1}{2}$  in., width  $9\frac{1}{2}$  in. Reg. No. '04-132.

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 286. STUDIES OF FIGURES AND ARMOUR.

Pencil and India ink drawing, height  $10\frac{5}{8}$  in., width  $8\frac{7}{8}$  in. Reg. No. '04-133.

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 287. DESIGN FOR A MONUMENT WITH TWO FIGURES.

Pencil and sepia drawing, height  $10\frac{1}{2}$  in., width  $7\frac{1}{2}$  in. Reg. No. '04-131.

THE RICHARD GODSON MILLNS BEQUEST.

## FONTALLARD.

## 288. MINIATURE PORTRAIT OF MAJOR DE SYDENHAM OF THE EAST INDIA COMPANY.

Ivory, oval, height 4 in., width  $3\frac{1}{4}$  in. Reg. No. '04-160.

THE RICHARD GODSON MILLNS BEQUEST.

## 289. MINIATURE PORTRAIT OF MRS. DE. SYDENHAM.

Ivory, height  $3\frac{3}{4}$  in., width  $3\frac{1}{8}$  in. Reg. No. '04-161.

THE RICHARD GODSON MILLNS BEQUEST.

## FUSELI, (Henry) R.A.

Henry Fuseli, born at Zurich, February 7th, 1741, was the second son of John Caspar Fuseli, who was himself a painter of landscape and portraits, a man of learning, and a writer on Art. Henry Fuseli was educated for the Church, and after taking his degree entered into Holy Orders in 1761. His strong early predilection for art had probably only been stifled, yet he might have continued in the Church had he not united with his friend Lavater in exposing some speculation by the chief magistrate of the Canton, who proved eventually too strong for him, and he was, with his friend, compelled to quit Zurich. Then he travelled, and when visiting Berlin

he was induced by the British Minister to the Prussian Court to come to London, which he did at the close of the year 1765, and in 1767 he gained an introduction to Sir Joshua Reynolds, by whose advice he became a painter when nearly 30 years of age. He went to Italy to study art, and remained there nearly eight years, and he was fully 40 years of age when he attracted public attention by his fantastic picture "Nightmare." Alderman and Lord Mayor Boydell commissioned him to paint subjects for his Shakespearian Gallery, and Fuseli then spent nine years in producing forty-seven large pictures from subjects suggested by Milton's "Paradise Lost." He was elected Royal Academician in 1790. Fuseli was a man of versatile and brilliant intellect, and his ambition as an artist was honourable and elevated, but his technical deficiencies were so great that his works are rather coarse sketches of daring ideas than imaginative pictures. He was the author and editor of several literary works of interest, and as a teacher he was a great favourite with the students of the Academy, and had considerable influence over them. He died while on a visit to the Countess of Guildford, at Putney Heath, April 16th, 1825, and was buried in St. Paul's Cathedral.

#### 290. STUDIES OF FIGURES.

India ink drawing, height 19 in., width 12½ in. Signed and dated May, 1807.  
Reg. No. '90-133.

From the Percy Collection.

THE FELIX JOSEPH GIFT.

#### 291. STUDY OF THREE FEMALE FIGURES.

Sepia drawing, height 14¾ in., width 9½ in. Reg. No. '90-172.

From the Percy Collection.

THE FELIX JOSEPH GIFT.

#### 292. STUDY—Two Ladies, one playing a Spinnet.

India ink drawing, height 16¾ in., width 10½ in. Signed and dated 1800. Reg. No. '90-171.

From the Percy Collection.

THE FELIX JOSEPH GIFT.

## FUSSELL, (Joseph).

Joseph Fussell was born in 1818 in Birmingham. Went, when a boy, to London; entered the Royal Academy Schools, and afterwards worked for a time as an engraver. Was one of the principal illustrators of Kitto's Encyclopedia and similar works. The greater part of his life was spent in Nottingham. He was for some time a master at the Nottingham School of Art (then located in Stoney Street) of which his brother, Mr. William Fussell, was head master. Made a considerable reputation as a teacher of drawing in Nottingham and the surrounding district.

### 293. BULWELL SPRING, MID-DAY.

Water colour drawing, height 9 in., width 11½ in. Painted 1877. Reg. No. '03-7.

Given by MR. JOSEPH FUSSELL.

## GARDINER, (William Nelson).

William Nelson Gardiner, an Irish engraver, was born at Dublin in 1766. He studied at the Dublin Academy, and then came to London, where, after various vicissitudes, he became an assistant to Bartolozzi, with whom he prepared plates for Harding's Shakespeare, De Grammont's "Memoirs," and Lady Diana Beauclerk's illustrations to Dryden's "Fables." He subsequently studied at Cambridge, with a view of taking orders, but afterwards took to copying portraits, and finally became a bookseller. He died by suicide in London in 1814.

### 294. DRAWINGS (Three) For Illustration of Blair's Grave.

India ink drawings, height 3½ in., width 2½ in. Reg. No. '91-26-28.

THE FELIX JOSEPH GIFT.

### 295. FRONTISPIECE For "Gay's Fables."

India ink drawing, height 4¾ in., width 2½ in. Reg. No. '91-30.

THE FELIX JOSEPH GIFT.

## GARDNER, (Daniel).

Daniel Gardner was born at Kendal in 1750. He studied at the Royal Academy, and was patronized by Reynolds. He was very successful and was enabled to retire early from practice, and died in London in 1805.

296. PORTRAITS OF MRS. GWYNNE AND MRS. BUNBURY  
in the character of "Merry Wives of Windsor."

In oblong oval; hair high, peaked hats, low dresses, and ruffs; Mrs. Gwynne on left, looking towards right; Mrs. Bunbury, on the right, looking to front, feathers in her right hand; Windsor in distance to left.

Canvas, height 9½ in., width 10½ in. Reg. No. '04-32. Copied from the original picture by Sir Joshua Reynolds. Engraved (mezzotint) by W. Dickinson, 1780.

THE RICHARD GODSON MILLNS BEQUEST.

## GIBSON, (John) R.A.

John Gibson, sculptor, was born at Gyffin, near Conway, in 1790. His father was poor, and lived by his daily labour as a gardener. As a child he spoke only the Welsh language, and when nine years of age the family moved to Liverpool, with the intention of emigrating, but settled there, and he was put to school. At fourteen he was apprenticed to a cabinet maker, and afterwards to a carver, but still unsettled he got his indentures transferred to Samuel Francis, the owner of marble works, and felt he was now on the right road. Some works he had designed gained him the notice of Mr. Roscoe, whose patronage assisted him in every way. He studied anatomy and the works of the great Greek sculptors, and under their influence modelled a life-size "Psyche." His ambition was to study in Rome, and he made a drawing of "Psyche borne by Zephyrs," which he exhibited at the Royal Academy, with two busts, in 1816. In 1817 he came to London, but haunted by the idea of Rome, he set out for that city in September, and managed to reach his

destination in the following month. Introduced to Canova, he was kindly received, and admitted to study with his other pupils. After overcoming the first difficulties, and passing through the life Academy, he, by the advice of Canova, tried a life-size figure from his own design, and in 1819 he began a large group "Mars and Cupid," which he was commissioned by the Duke of Devonshire to execute in marble, and which is now at Chatsworth. After this he continued to receive commissions, and by 1826 he was established and happy in his Art, was daily inspired with fresh enthusiasm. In 1833 he was elected an Associate of the Royal Academy, and in 1840 a full member. It was not until 1844 that he returned to England, after an absence of 24 years, to superintend the erection of his monument at Liverpool to Mr. Huskinson, and in 1847 he came again for the same purpose, and from that time he was almost a yearly visitor. He executed a very large number of important works, and he endeavoured to give the highest finish to his work, and in many instances he employed a little colour, using slight tints of blue and yellow. His "Venus," which he commenced about 1850-1, was his most ideal and finished work, carrying out his idea of colour; it was his most cherished work, and was exhibited in the 1862 International Exhibition, and called "The Tinted Venus." He was still in apparent health, though his power was declining, and was in Rome, where he had dwelt for 48 years, when he was suddenly attacked by paralysis, and died January 27th, 1866. His affections were with the arts and artists of his own country, and by his will left the Royal Academy the earnings of his lifetime, £32,000, for his only relations were dead.

**297. THE INFANT BACCHUS.—Design for a Bas-relief.**

Sepia drawing on brown paper with high lights in body white, height 5 in., width 4½ in.  
Reg. No. '90-156.

From the Percy Collection.

THE FELIX JOSEPH GIFT.



## GILLIES (Margaret).

Margaret Gillies, born in London in 1803, was the daughter of a Scotch merchant, and the niece of Lord Gillies, the Judge. Her father having lost his fortune, she lived under the care of her uncle in Edinburgh, where she met some of the most notable men of the day. Wishing to earn her own livelihood, she resolved to become an artist, and went to Paris, where she studied under the Scheffers. She made her debut as a miniature painter, and afterward practised painting in water-colours, her subjects being of a domestic and romantic character. In 1852 was elected the first lady member of the Water Colour Society. She died at Hampstead in 1888.

### 298. PORTRAITS OF WILLIAM AND MARY HOWITT.

William Howitt, writer and poet, born at Heanor, 1792. In 1821 he married Mary Botham, and for some time resided in Nottingham as a chemist. Wrote "History of Priestcraft," "Homes and Haunts of British Poets," "Colonization of Christianity," "Popular History of England," "Pantika," etc., etc. Elected Alderman of Nottingham, 1835. Was Member of the Society of Friends. Died in Rome, 1879.

Mary Howitt, miscellaneous writer, born at Coleford, Gloucestershire 1790; married William Howitt, 1821. Her literary productions at first consisted chiefly of poetical and other contributions to annuals and periodicals; she wrote "Tales for Children," "History of United States of America," "Strive and Thrive," "Heir of Wast Wayland," etc., etc. She was a Member of the Society of Friends, but in the decline of her life she joined the Church of Rome. Died 1888.

Ivory, height 1 ft. 4½ in., width 1 ft. 1 in. Reg. No. '97-53

Given by MISS MARGARET HOWITT,  
daughter of William and Mary Howitt.

## GIORGIONE.

Giorgio Barbarelli, called from his handsome stature, Giorgione, was born about 1746 near Castelfranco (probably at the village of Vedelago), where he spent the early years of

his life. His father placed him under the tuition of Giovanni Bellini, at Venice, where Titian soon after became his fellow student. Giorgione was one of the first of the Venetian painters who broke through the timid and constrained style to which art had been confined, and introduced a freedom of outline, a boldness of handling, and vigorous effect of chiaroscuro, which were before unknown. He began by painting Scriptural subjects, but, before he left Bellini, he turned his attention towards *genre* painting and portraiture. He was the first among the Venetians to give—after the manner of Bellini—prominence to landscapes; and into them he introduced strange allegories, fables and legends. On leaving Bellini, Giorgione settled in Venice, where he was much patronised and fully employed. He died in 1511 at Venice, Vasari says, of the plague, and his remains were taken, in 1638, to Castelfranco, and buried in the church of San Liberale.

299. DESIGN FOR A DECORATIVE PANEL, FIGURES IN  
BAS RELIEF CARRYING OFFERINGS.

Red chalk drawing, height 15½ in., width 19¾ in. Reg. No. '91-142.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## GIOTTO (School of)

(GIOTTO DI BONDONE) 1266-1337.

300. ST. BERNARD OF SIENA, MARY MAGDALENE AND  
ST. CATHERINE.

301. ST. LOUIS OF TOULOUS, ST. FRANCIS OF ASSISI,  
AND ST. STEPHEN.

Parts of a Triptych; painted in tempera on prepared canvas mounted on wood, with panels of Gothic design, with quatrefoil above; panels edged with borders of marquetry in black and yellow wood, North Italian, 14th Century; height 49 in., width 28 in. Reg. Nos. '91-133 and '91-134.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## GLOVER, (John).

John Glover was born at Houghton-on-the-Hill, Leicestershire, in 1767. In 1786 he became writing master at the Appleby Free School; he, however, employed his spare time in drawing, and in 1794 removed to Lichfield, where he devoted himself to practising and teaching art. In 1805 he went to London and was one of the promoters of Water Colour Society, of which he was President in 1815. In this year he visited Paris, Switzerland and Italy, and received a gold medal from Louis XVIII, for a picture he painted in Paris. He resigned his membership in 1818, and having been an unsuccessful candidate for Academy honours, he, in 1824, assisted in founding the Society of British Artists and exhibited there until 1830. In the following year he emigrated to Australia, occasionally sending home works until his death in 1849, at Launceston, Tasmania.

### 302. CHEPSTOW CASTLE, MONMOUTHSHIRE.

Canvas, height 36 in., width 52 in. Reg. No. '97-56.

Given by MR. JAMES WARD.

### 303. LANDSCAPE WITH RUINS OF A CASTLE, FIGURES AND CATTLE IN THE FOREGROUND.

Water colour drawing, height 28½ in., width 43 in. Reg. No. '85-5.

Given by MR. HENRY J. PFUNGST, F.S.A.

## GOOD, (Thomas Sword).

Thomas Sword Good, born at Berwick in 1789, was brought up as a house painter, but subsequently devoted himself to art. He came to London, and exhibited at the Royal Academy from 1820 to 1833, when he inherited some property and returned to Berwick, where he died in 1872.

## ✓ 304. SHORE SCENE, WITH FIGURES, ETC.

Canvas, height 9 in., width 12 in. Reg. No. '04-34.

From the James Orrock Collection.

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 305. PORTRAIT OF THOMAS SWORD GOOD.

Canvas, height 10½ in., width 8½ in. Reg. No. '04-33.

This picture was formerly in the possession of J. G. Grant, author and teacher, of Sunderland, who died 17th December, 1875, and to whom it was given by the artist.

THE RICHARD GODSON MILLNS BEQUEST.

## GRATIA, (L.)

## ✓ 306. PORTRAIT OF L. GRATIA.

Painted on millboard, height 8½ in., width 6½ in. Signed "L.G." Reg. No. '04-35.

THE RICHARD GODSON MILLNS BEQUEST.

## GRAVELOT, (Henry).

Henry Gravelot, engraver and draughtsman, was known in England by the assumed name of Gravelot, his real name was D'Anville, and he was the brother of the well-known geographer D'Anville. He was born in Paris, March 26th, 1699. After receiving his art education in that city he tried painting for his support, and afterwards designing and etching. In 1733 he was invited to England by Clude Du Bosc to assist him in the plates for Picart's "Religious Ceremonies." He was at once employed by the booksellers. He was the first to understand the talent of Gainsborough, and taking him as his pupil he employed him in designing the ornamental borders to Houbraken's engraved portraits. He assisted Hogarth in some of his early plates, and drew for Vertue the "Monuments of the Kings," and was engaged in Gloucestershire in drawing the churches and antiquities of the county. During his second residence in England he saved some money, and in 1754, he returned and settled in Paris, where he died, April 20th, 1773.

## 307. INTERIOR OF DRAWING ROOM WITH FIGURES.

India ink drawing, height  $6\frac{1}{2}$  in., width  $4\frac{1}{2}$  in. Signed "Gravelot." Reg. No. '89-332

THE FELIX JOSEPH GIFT.

## GUERCINO.

Giovanni Francesco Barbieri (called Guercino, squint eyed), was born of humble parentage in the small town of Cento, in the Ferrarese territory, in 1591. Before he was ten years old he painted a figure of the Virgin on the facade of his father's house, which would have been considered as a very extraordinary production, even at a more mature age. He was a pupil of Zagnoni at Cento, and of Cremonini and Gennari at Bologna. On the death of his patron, Gregory XV., in 1623, Guercino left Rome, and removed to Cento, where he spent nearly 20 years. In 1626 he undertook his immense work of the Duomo at Piacenza, where he has carried fresco painting to the highest perfection. In 1642, after the death of Guido, he went to Bologna, where he died in 1666.

## 308. VIRGIN AND CHILD.

Red chalk drawing on brown paper, height  $11\frac{1}{2}$  in., width  $8\frac{1}{2}$  in. Reg. No. '91-139.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## 309. STUDY FOR THE SANTA PETRONILLA, WHICH IS NOW IN THE MUSEUM OF THE CAPITOL, ROME.

Red chalk drawing, height  $7\frac{3}{4}$  in., width  $7\frac{1}{8}$  in. Reg. No. '91-141. *See Illustration.*  
From the collections of Uredale Price and Dr. Bayley, of Hereford.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## 310. RIVER SCENE, WITH BOATS AND FIGURES IN THE FOREGROUND, BUILDINGS AND SOLDIERS PARADING IN THE MIDDLE DISTANCE.

Pen and ink drawing, height  $9\frac{1}{2}$  in., width 13 in. Reg. No. '91-144.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.





No. 309. STUDY FOR THE SANTA PETRONILLA.  
BY GUERCINO.



## 311. VIRGIN, CHILD, AND ST. JOHN.

Red chalk drawing, height 8 in., width 8 in. Reg. No. '91-145.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## GUSH, (William).

William Gush, figure painter. Regularly exhibited at the Royal Academy, British Institution, and Suffolk Street from 1833 to 1874.

## ✓ 312. PORTRAIT OF JOHN HEATHCOATE.

Born 1783, died 1861. Inventor of the Bobbin Net Machine.

Canvas, height 49 in., width 39 in. Reg. No. '79-128.

Given by MISS HEATHCOATE.

## HAMILTON, (Hugh Douglas) R.H.A.

Hugh Douglas Hamilton, an Irish portrait painter, was born at Dublin about 1734. He studied under James Mannin, and at first worked in crayons in Dublin, and then in London. In 1778 he went to Italy, where he remained several years, and under the advice of Flaxman, took to painting in oils. On his return to Dublin, in 1792, he was elected a member of the Royal Hibernian Academy. He died at Dublin in 1806.

## ✓ 313. PORTRAIT OF HENRY JOHN HINCHCLIFFE.

Pastel drawing on paper, height 10 in., width 7½ in. Signed "Hamilton, Pr., Roma, 1789." Reg. No. '04-137.

THE RICHARD GODSON MILLNS BEQUEST.

## HAMILTON, (William) R.A.

William Hamilton was born of Scottish parentage in Chelsea in 1751. When very young he accompanied Antonio Zucchi to Italy, and after a residence of some years at Rome, returned to England, and soon distinguished himself as a painter. He was extensively employed in the publication

of Boydell's Shakespeare, Macklin's Bible and British Poets, and Bowyer's English History. He first exhibited at the Royal Academy in 1774, and became an Associate in 1784, and an Academician in 1789. He died in London in 1801.

314. THE NUT GATHERERS.

Canvas, height 8 in., width 6 in. Engraved by J. Barney. Reg. No. '04-36a.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 315. THE WATERCRESS GATHERERS.

Canvas, height 8 in., width 6 in. Engraved by J. Barney. Reg. No. '04-36.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 316. THE GLEANER.

India ink drawing, height 6 $\frac{3}{4}$  in., width 8 $\frac{1}{2}$  in. Reg. No. '89-301.

THE FELIX JOSEPH GIFT.

## HART, (James Turpin).

James Turpin Hart, was born at Nottingham, February 25th, 1835. He first studied Art at the Nottingham School of Design, afterwards at the Royal Academy Schools from 1860 to 1867 where he obtained a silver medal and life studentship. He also was second to the late Frank Holl, afterwards the Royal Academician, for the travelling studentship, the subject being "Abraham offering up Isaac." About this period he painted small figure subjects of children in the style of Mulready. Returning to Nottingham he was much employed in painting portraits and teaching, and was at one time a master at the School of Art in Waverley Street under headmastership of Mr. J. S. Rawle. He painted many charming landscapes in water colours of rustic local scenery. He died in 1899.

✓ 317. MOUTH OF THE RIVER CONWAY ABOVE DEGANWY, NORTH WALES.

Water colour drawing, height 12 in., width 18 $\frac{1}{2}$  in. Reg. No. '99-131.

## HARVEY, (William).

William Harvey was born at Newcastle-on-Tyne in 1796. He was apprenticed at the age of fourteen to Thomas Bewick, and in 1817 came to London and became a pupil of Haydon. About 1824 he relinquished engraving, and devoted himself to making designs for wood-cuts and copper-plates. He died at Richmond in 1866.

- ✓ 318. COTTAGES AT OLNEY, BUCKS.—Illustration to Cowper's Poems.

Painted on Millboard, height 12 in., width  $8\frac{1}{2}$  in. Reg. No. '04-38.

### THE RICHARD GODSON MILLNS BEQUEST.

- ✓ 319. RESIDENCE OF HAYLEY, EARTHEM, IN SUSSEX.—Illustration to Cowper's Poems, "Cottage Homes of England."

Millboard, height  $11\frac{1}{2}$  in., width  $8\frac{1}{2}$  in. Reg. No. '04-37.

### THE RICHARD GODSON MILLNS BEQUEST.

320. THE WILDERNESS AT WESTON, WITH POPE'S MONUMENT, AND PORTRAITS OF SIR GEORGE AND LADY THROCKMORTON WITH HER DOG "FOP."—Cowper's "Cottage Homes of England."

Millboard, height  $11\frac{1}{2}$  in., width  $8\frac{1}{2}$  in. Reg. No. '04-40.

### THE RICHARD GODSON MILLNS BEQUEST.

- ✓ 321. THE LIME WALK AT WESTON, BUCKS., LOOKING TOWARDS THE ALCOVE.

"How airy and how light the graceful."—Cowper's "Task" Book.

Millboard, height 12 in., width 9 in. Reg. No. '04-39.

### THE RICHARD GODSON MILLNS BEQUEST.



## HAVELL, (William).

William Havell the son of a drawing master, was born at Reading, February 9th, 1782, and received a good classical education at the Grammar School of that town. He first exhibited at the Royal Academy in 1804. In 1807 he went to Westmoreland, and remained two years gathering materials for future works. After residing for a time at Hastings, he was appointed, in 1816, draughtsman to Lord Amherst's embassy to China. Owing to an unfortunate quarrel he resigned his office and went to India in 1817, where he practised until 1825. In 1827 he rejoined the Water Colour Society, and visited Rome, Florence, and Naples. During his absence in India he lost his former position, which he struggled hard to regain. Failing in health, which the loss of his property by the failure of an Indian Bank aggravated, he died at Kensington, December 16th, 1857. William Havell was one of the men whose early works helped so materially to found the English School of Water Colour Painting.

### ✓ 822. MOUNTAINOUS LANDSCAPE—EVENING.

Canvas, height  $9\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '90-1196.

THE HENRY LAMMIN BEQUEST.

### ✓ 823. MOUNTAINOUS LANDSCAPE—MORNING.

Canvas, height  $9\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '90-1196.

THE HENRY LAMMIN BEQUEST.

*The following miniature drawings by W. Havell were made for engravings illustrating "Peacock's Polite Repository," and form part of the Felix Joseph Gift.*

### 824. SPRING.—Woodland Scene.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{5}{16}$  in. Reg. No. '90-89.

### 825. SUMMER.—River Scene with Angler.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{5}{16}$  in. Reg. No. '90-90.

## 326. AUTUMN.—Hop-picking.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{5}{16}$  in. Reg. No. '90-91.

## 327. WINTER.—Farmyard Scene.

India ink drawing, height  $1\frac{1}{8}$  in., width  $2\frac{5}{16}$  in. Reg. No. '90-92.

## 328. LANDSCAPE.—View of Carlisle.

India ink drawing, height 2 in., width  $3\frac{1}{2}$  in. Reg. No. '90-184.

## 329. VIEW OF HEREFORD CATHEDRAL FROM RIVER WYE.

India ink drawing, height 2 in., width 3 in. Reg. No. '90-185.

## 330. VIEW IN A TOWN.—Buildings and river.

India ink drawing, height 2 in., width  $2\frac{5}{8}$  in. Reg. No. '90-187.

## 331. LANDSCAPE.—View of a Cathedral.

India ink drawing, height 2 in., width 3 in. Reg. No. '90-186.

## 332. VIEW OF A CATHEDRAL.

India ink drawing, height 3 in., width  $3\frac{1}{2}$  in. Reg. No. '90-189.

## 333. LE PUY, FRANCE.

India ink drawing, height  $2\frac{1}{2}$  in., width  $3\frac{3}{4}$  in. Reg. No. '90-88

## 334. VIEW OF A CATHEDRAL.

India ink drawing, height  $2\frac{1}{8}$  in., width 3 in. Reg. No. '90-188.

## HAYLLAR, (James).

James Hayllar, born at Chichester, 3rd January, 1829; studied under Mr. F. S. Cary, at the Royal Academy and in Italy, first exhibited in 1850; commenced painting subject pictures 1855.

## 335. THE OLD MASTER.

Canvas, height 44 in. width 63 in. Reg. No. '85-1.

A painting representing farm servants entering the house to take a last peep at the "old master," as he lies in the coffin; the widow sits at the head, whilst the daughter stands by her side. Painted 1883.

## HEATH, (Charles).

Charles Heath, engraver, the youngest son of James Heath, A.R.A., was born in 1785. He excelled in small plates; was one of the early members of the Society of British Artists; in his latter years he was chiefly engaged in illustration of publications; he engraved after Westall, R.A., Lawrence, P.R.A., and Hilton, R.A. G. T. Doo, and J. H. Watt were his pupils. He died November 18th, 1848.

### 336. HENRY VII. ADDRESSING HIS SOLDIERS.

Water colour drawing, height  $3\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Reg. No. '90-247.

THE FELIX JOSEPH GIFT.

## HIND, (James F.)

### 337. THE DOLOMITE MOUNTAIN, from Bozen, called "The Rosengarten," from the rosy colour at sunset.

Water colour drawing, height 14 in., width 20 in. Painted 1895. Reg. No. '96-124.

Given by THE ARTIST.

## HINE, (T. C.) F.S.A.

### 338. DESIGN, suggesting improvements in the Nottingham Market Place.

Pencil drawing on tinted paper, heightened with white, height  $19\frac{1}{4}$  in., width  $29\frac{1}{2}$  in. 1857. Reg. No. '99 41.

Given by MR. GEORGE T. HINE.

## HOLLAND, (John, Senr.)

### 339. VIEW IN SHERWOOD FOREST.

Canvas, height 24 in., width 36 in. Reg. No. '02 50.

Given by MR. JAMES WARD.



No. 340. GROUP OF FOWLS, WITH LANDSCAPE  
BACKGROUND.

BY MELCHOIR DE HONDECOETER.





## HONDECOETER, (Melchoir De).

Melchior de Hondecoeter (or D'Hondecoeter, as he invariably signed his name), a member of a noble family of Brabant, was born at Utrecht in 1636. He first studied under his father, Gysbert D'Hondecoeter, and then with his uncle, Jan Baptista Weenix, and became famous for his pictures of birds of rare plumage, live fowl, game and similar subjects. In this branch of art he stands unrivalled. From 1659 to 1663 he is mentioned in the "Pictura" Society of the Hague. He then removed (in what year it is not known) to Amsterdam, where he received the rights of citizenship 1688, and where he died in 1695.

### 340. GROUP OF FOWLS WITH LANDSCAPE BACKGROUND.

Canvas, height 32½ in., width 25½ in. Reg. No. '04-90. *See Illustration.*

*Exhibited at the Royal Academy Old Masters' Exhibition, 1882.*

THE RICHARD GODSON MILLNS BEQUEST.

## HOPPNER, (John) R.A.

John Hoppner, R.A., portrait painter, was born at White-chapel, of German parentage in 1758, and was a choir boy in one of the Royal Chapels. In 1775 he entered the Royal Academy as a student and obtained a medal for his scene from "King Lear." In 1793 he became an Associate, and in 1795 was elected an Academician. He died in London in 1810.

### ✓ 341. PORTRAIT OF HENRY KIRKE WHITE.

(Born 1785, died 1806.)

Canvas, height 31 in., width 26 in. *See Illustration.*

Given by MR. WATSON FOTHERGILL.

This poet was born in Nottingham, March 21st, 1785, and like many other men of genius, was of humble origin. Being of too weakly a constitution to follow his father's occupation as a butcher, Kirke

White was removed at the age of fourteen from school to a stocking-loom, to learn the business of a hosier. The loom was altogether uncongenial to him, and ere long he was articled to Messrs. Coldham and Enfield, attorneys and Town Clerks of Nottingham. Eagerly bent on the acquisition of knowledge, he studied not only Greek, Latin, Italian, Spanish, and Portuguese languages, but also chemistry and natural philosophy, to which were added the accomplishments of music and drawing. In his fifteenth year he had become a contributor to various periodical publications, and, with the encouragement of Mr. Capel Loft and Mr. Thomas Hill, the editor of the "Monthly Mirror," he published in 1802 his "Clifton Grove" and other poems. His advancement to the bar, to which he had aspired, seemed prohibited by a natural deafness, which appeared immovable; he now turned his thoughts and wishes to Cambridge, and through the assistance and encouragement of the Rev. Mr. Dashwood, curate of St. Mary's, Nottingham, and Mr. Wilberforce, he was admitted a student of St. John's College, Cambridge. Here the ardour with which Kirke White pursued his studies overtasked his delicate frame. His health declined, and he died at Cambridge, October 10th, 1806, at the early age of twenty-one.

## HOREMANS, (Pieter Jacob).

Pieter Jacob Horemans, brother of Jan Joseph Horemans the elder, was born at Antwerp in 1700, and went to Munich in 1725. Two years later he was appointed court painter to the Elector Charles Albert, afterwards the Emperor Charles VII. He died at Munich in 1776.

### 842. INTERIOR—CARD PLAYING.

Panel, height 12 in., width 10½ in. Reg. No. '04-113.

THE RICHARD GODSON MILLNS BEQUEST.

### 843. INTERIOR—FIGURES SMOKING.

Panel, height 12 in., width 10½ in. Reg. No. '04-114.

THE RICHARD GODSON MILLNS BEQUEST.



No 341. PORTRAIT OF HENRY KIRKE WHITE.

BY JOHN HOPPNER, R.A.



## HOWARD, (Vernon) A.R.C.A.

### ✓ 344. SAND DUNES ON THE LINCOLNSHIRE COAST.

Water colour drawing, height 11½ in., width 20¾ in. Painted 1902. Reg. No. '02-33.

THE HOLBROOK BEQUEST.

## HUSKINSON, (R.).

R. Huskinson was born at Langar, near Nottingham, at the beginning of the 19th century, and came of an old English family. For some time he lived in Nottingham, but afterwards went to London. He was a portrait painter of considerable reputation in his day, and exhibited at the Royal Academy in 1832. Huskinson did not live long to develop his talent, but died in London at an early age.

### ✓ 345 PORTRAIT OF DAVID LOVE, THE OLD BALLAD SINGER OF NOTTINGHAM.

Water colour drawing, height 10 in., width 7 in. Painted about 1820. Reg. No. '01-11.

Given by MR. G. H. WALLIS, F.S.A.

## IBBETSON, (Julius Cæsar).

Julius Cæsar Ibbetson was born at Masham, in Yorkshire, in 1759. When seventeen years of age he painted a theatrical scene, which gained him reputation, and soon afterwards he came up to London, and worked for a time for picture dealers. In the years 1785-87 he exhibited three pictures at the Academy, and in 1788 accompanied Colonel Cathcart's embassy to China. On his return he recommenced sending pictures to the Academy. In 1794 the loss of his wife, following upon that of eight of his eleven children, rendered him seriously ill, and brought on other troubles which led him to drinking and to debt, and four years later he had to flee to the north to escape his creditors, but



returned to London in 1800. In the next year he married again, removing to the village of his birth, from whence in 1812 he sent his last picture to the Academy. He died at Masham in 1817.

846. LANDSCAPE, WITH CATTLE AND RAINBOW, BEESTON CASTLE, CHESHIRE.

Panel, height  $13\frac{3}{4}$  in., width  $17\frac{1}{2}$  in. Painted 1790. Signed "Julius Ibbetson."  
Reg. No. '04-41.

THE RICHARD GODSON MILLNS BEQUEST.

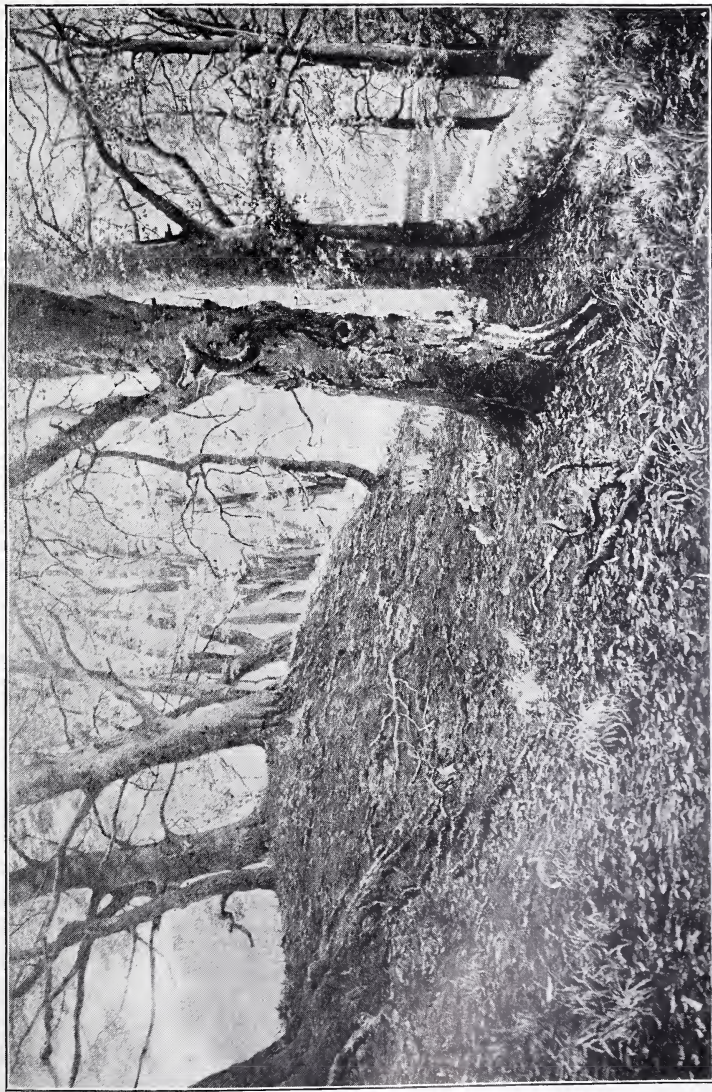
JAY, (W. S.)

847. AT THE FALL OF LEAF—Arundel Park, Surrey.

Canvas, height  $64\frac{1}{2}$  in., width 42 in. Painted 1883. Reg. No. '85-6. *See Illustration.*

JONES, (George) R.A.

George Jones, R.A., was born in London, in 1786; his father, John Jones, was a mezzotint engraver. He early turned his attention to art, having become a student of the Royal Academy when a boy, but for a while his art studies were varied by the duties of a military career. He served as an Officer of militia in the Peninsular war, and was in Paris in 1815, during the occupation of the allies. At the conclusion of the peace, Mr. Jones returned to his art, painting chiefly views of towns or battle pieces. In 1820, he received the premium of 200 guineas from the Directors of the British Institution, for a picture of the battle of Waterloo; and two years afterwards a similar premium for another picture of the same subject, exhibited at the Royal Academy in 1822. He was elected an Associate of the Academy in 1822, and a member in 1824, and was a contributor to its exhibitions for more than 60 years, from 1803 until 1869 inclusive; but in his later years



No. 347.

AT THE FALL OF LEAF—ARUNDEL PARK, SURREY.

BY W. S. JAY.



his contributions consisted mainly of water-colour sketches in light and shade, and chiefly from scripture subjects. He was Keeper of the Royal Academy from 1840 to 1850, and had previously held the Office of Librarian. In 1849 he published a memoir of his friend Chantrey—"Sir Francis Chantrey, R.A., Recollections of his life, practice, and opinions." Dedicated to Lady Chantrey. The Vernon collection, which contains several examples of Jones's works, was formed chiefly on his advice. He died in London, on the 19th of September, 1869.

✓ 348. NAPOLEON LEAVING THE FIELD OF WATERLOO,  
18TH JUNE, 1815.

Bonaparte giving his last orders when quitting the field of battle. He is near La Belle Alliance; in his rear and occupying all the horizon is the British army advancing, with the Prussians appearing on the left. In the centre, near Napoleon, is a conflict between the Life Guards and the Cuirasseurs; on his right is the great mass of the French troops in confusion and flight. Two columns of English hussars are in pursuit and attack. Near the foreground, on the Emperor's right, is Marshall Ney, endeavouring to check and rally the fugitives. The Duke of Wellington is at the centre of the British line; in his rear is La Haye Sainte, the Mill at Mont St. Jean, and the church of Waterloo.

Canvas, height 24½ in., width 36 in. Reg. No. '82-84.

Given by MRS. GEORGE JONES.

✓ 349. ANDERNACH, PRUSSIA.

Canvas, height 13 in., width 11 in. Reg. No. '82-85

Given by MRS. GEORGE JONES.

✓ 350. VIEW OF EDINBURGH CASTLE, from the Grass Market.

Canvas, height 12¼ in., width 10¼ in. Reg. No. '82-86.

Given by MRS. GEORGE JONES.

✓ 351. VIEW IN NUREMBERG.

Canvas, height 12 in., width 10 in. Reg. No. '82-87.

Given by MRS. GEORGE JONES.

## 352. VIEW IN ROME—the Forum of Nerva.

Canvas, height 12 in., width  $8\frac{1}{2}$  in. Reg. No. '82-88.

Given by MRS. GEORGE JONES.

## 353. STREET SCENE, FRANKFORT.

Canvas, height  $12\frac{1}{2}$  in., width  $8\frac{3}{4}$  in. Reg. No. '82-89.

Given by MRS. GEORGE JONES.

## JUSTYNE, (P.)

*The following miniature drawings were made by P. Justyne for engravings illustrating various publications, and form part of the Felix Joseph Gift.*

## ✓ 354. BONCHURCH, ISLE OF WIGHT.

Sepia drawing, height  $2\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '90-75.

## ✓ 355. LADY RUSSELL APPEALING TO CHARLES II. ON BEHALF OF HER HUSBAND.

Sepia drawing, height 2 in., width  $3\frac{3}{16}$  in. Reg No. '90-78.

## ✓ 356. VIEW OF MOUNT ETNA, ON THE ROAD FROM CATANIA.

Sepia drawing, height  $2\frac{1}{4}$  in., width  $3\frac{3}{8}$  in. Reg. No. '90-72.

## 357. ST. ANTONIO, MALTA, THE SUMMER RESIDENCE OF THE GOVERNOR.

Sepia drawing, height  $2\frac{1}{4}$  in., width  $3\frac{11}{16}$  in. Reg. No. '90-79.

## 358. JAMES II.

Sepia drawing, height  $1\frac{3}{8}$  in., width  $1\frac{3}{8}$  in. Reg. No. '90-80.

## 359. WILLIAM III.

India ink drawing, height  $1\frac{5}{8}$  in., width  $1\frac{5}{16}$  in. Signed "P. Justyne." Reg. No. '90-81.

## 360. THE FLIGHT OF JAMES II. FROM ROCHESTER.

Water colour drawing in brown and blue, height  $2\frac{1}{16}$  in., width  $3\frac{3}{16}$  in. Reg. No. '90-71

## 361. PAGAN WORSHIP—A SACRIFICE.

Body colour drawing, height  $2\frac{1}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '90-76



**362. PALACE OF THE ALHAMBRA, GRENADA, SPAIN.**

Sepia drawing, height  $2\frac{1}{2}$  in., width  $3\frac{5}{8}$  in. Reg. No. '90-73.

**363. TAUFENBURG, GERMANY.**

Body water colour drawing in brown and blue, height  $2\frac{1}{2}$  in., width  $3\frac{7}{16}$  in.  
Reg. No. '90-74.

**364. SKELEWITH BRIDGE, WESTMORELAND.**

Bistre drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-16.

**365. A RESIDENCE NEAR RIPON.**

Bistre drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-22.

**366. CASTLE HOWARD, COUNTY KILKENNY.**

Bistre drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-52.

**367. TAUFENBURG, GERMANY,**

Bistre drawing, height  $1\frac{1}{4}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-74a.

## KAUFMANN, (Angelica) R.A.

Angelica Kaufmann was born in 1741 at Coire, in the Grisons, where her father was then painting. She was instructed in painting by her father, and so rapid was her progress, that in 1754 the family removed to Milan, where she copied the works of the best masters. Her mother dying in 1757, the family went to Florence, and then to Rome, where her talents excited the greatest admiration. In 1764 she went to Venice, and from there she came to England, in 1765, with Lady Wentworth, and was received with great distinction, and on the foundation of the Royal Academy in 1768 was nominated one of the original thirty-six members. During her stay in England she was entrapped into a clandestine marriage with the valet of the Swedish Count de Horn, who imposed upon her as the Count himself, but she finally got rid of him by a payment of £300. In 1781 she married Antonio Zucchi, a Venetian painter, and an

Associate of the Royal Academy, and left London a few days afterwards. Her father died in 1782, and in the following year she retired with her husband to Rome, where he died in 1795, and she herself in 1807.

868. MOULINES.

Painted on copper, oval, height  $12\frac{1}{2}$  in., width 10 in. Engraved by William Wynne Ryland. Reg. No. '04-42.

THE RICHARD GODSON MILLNS BEQUEST.

869. EMBLEMATICAL DESIGN.—Probably Ariel, Cyclops and Cupid.

Sepia drawing, oval, height  $3\frac{1}{16}$  in., width  $3\frac{3}{8}$  in. Reg. No. '90-274.

THE FELIX JOSEPH GIFT.

870. EMBLEMATICAL DESIGN.—Probably Ariel with two other figures.

Sepia drawing, oval, height  $3\frac{1}{16}$  in., width  $3\frac{1}{2}$  in. Reg. No. '90-276.

THE FELIX JOSEPH GIFT.

871. EMBLEMATICAL DESIGN.—Probably Ariel with two other figures (similar to preceding design.)

Sepia drawing, circular, height  $3\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '90-275.

THE FELIX JOSEPH GIFT.

KNIGHT, (Harold).

(Native of Nottingham.)

872. THE LAST COBLE.

Canvas, height  $36\frac{1}{4}$  in., width  $50\frac{1}{4}$  in. Painted 1902. Reg. No. '02-30. *See Illustration.*

The HOLBROOK BEQUEST.

KNIGHT, (John Prescott) R.A.

John Prescott Knight was born at Stafford in 1803, and served for some time as a clerk to a West India merchant. Owing to his master's failure he amused himself for some



No. 372

THE LAST COBBLE.  
BY HAROLD KNIGHT.



time in copying designs by West, in which he was so successful that his father allowed him to become a pupil of Sass and George Clint, and 1823 a student of the Royal Academy. His first picture was sent to the Academy in 1824, and the British Institution in 1828. In 1836 he was elected an Associate of the Royal Academy, and in 1844 an Academician. He was also Professor of Perspective, and from 1848 to 1873 Secretary of the Royal Academy. He died in London in 1881.

✓ 373. PORTRAIT OF J. D. HARDING.

Canvas, height 27 in., width 23 in. Reg. No. '04-43.

THE RICHARD GODSON MILLNS BEQUEST.

## LA THANGUE, (H. H.) A.R.A.

H. H. La Thangue, A.R.A. Educated at Dulwich College, where he displayed a marked talent for art, went on to the Academy Schools, and later studied at the Ecole des Beaux Arts. His most popular subjects are of Provencal life and scenery.

✓ 374. A MISSION TO SEAMEN.

The scene is a harbour quay, and the mission preacher stands book in hand, surrounded by a number of seamen. There is a group of women and children behind him, and on a vessel moored to the wharf close by a cluster of seamen are sitting and standing in attentive attitudes.

*Painted and Exhibited at R.A., 1891.*

Canvas, height 71 in., width 92½ in. Reg. No. '93-9. *See Illustration.*

## LAWRENCE, (Sir Thomas) P.R.A.

Sir Thomas Lawrence was born at Bristol on the 4th May, 1769. His father, a son of a clergyman, had been a solicitor and afterwards a supervisor of excise, took, soon after his son's birth, the "White Hart" Inn at Bristol, but



not prospering there he went to Devizes, where, at "The Black Bear," young Tommy used to recite before the customers, and draw their portraits. From Devizes they went to Oxford, and then to Bath, at each of which places young Lawrence was fully occupied in drawing in chalks pastel portraits. In 1787 he first visited London, where he received much valuable advice from Sir Joshua Reynolds, who was then near the end of his career. In his first years in London he attempted classical art, but this proving a failure he devoted himself to portrait painting, induced thereto by his portrait of Miss Farren, afterwards Countess of Derby, painted about 1790. After this he soon began to make his way. The King had already patronised him, and insisted upon Lawrence being made an extra Associate of the Royal Academy, when he was only twenty-one. In 1792, on the death of Sir Joshua Reynolds, he was appointed to the office of Painter in Ordinary to His Majesty, and in the same year was commissioned to paint the portraits of the King and Queen, as a present to the Emperor of China. Lawrence was now the most fashionable portrait painter of the day. In 1794 he was made an Academician, his diploma picture being a "Gipsy Girl." From 1798 to 1813 he exhibited ninety portraits at the Royal Academy, and in 1813 he removed to 65, Russell Square, where he spent the remaining years of his life, and amassed a matchless collection of drawings by old masters, of which those of Raphael and Michael Angelo are now in the University Galleries, Oxford. In 1814 Lawrence paid his first visit to the Continent, and shortly afterwards was commanded by the Prince Regent to paint the portraits which formed the commencement of the Waterloo Gallery at Windsor Castle, and in the following year he was knighted. He visited Aix-la-Chapelle in 1816, and afterwards went to Vienna and Rome, where he painted the portraits of Pope Pius VII., Canova and others. Returning to England in 1820 he found he had been elected President of the Royal Academy. Between 1825 and the



No. 374.

A MISSION TO SEAMEN.  
BY H. H. LA THANGUE, A.R.A.



year of his death some of the finest of his work was painted, and none more beautiful than his groups of mothers' and children, in portraying whose beauty and vivacity no English portrait painter, except Reynolds, has been happier. He was a member of many of the foreign Academies. In 1825 the King of France sent him the Cross of the Legion of Honour, and in 1829 he received the freedom of his native city, Bristol. On the morning of January 1st, 1830, he died suddenly from ossification of the heart, and was buried in St. Paul's Cathedral by the side of Sir Joshua Reynolds.

✓ 375. MINIATURE PORTRAIT OF A LADY.

Oval, height  $1\frac{3}{4}$  in., width  $1\frac{1}{2}$  in. Mounted in gold as a bracelet. Reg. No. '04-154.

THE RICHARD GODSON MILLNS BEQUEST.

## LEAVERS, (Lucy Ann).

(Native of Nottingham.)

✓ 376. BUSY BODIES AND BUSY BEES.

Two terrier dogs are investigating a bee hive, a wire haired skye-terrier curiously examining some dead bees upon the floor, and just the hind quarters of another dog is seen disappearing round the partition to the right, evidently suffering from the smart of a sting from a bee, which clings tenaciously to him as he retreats.

Canvas, height 32 in., width 42 in. Painted 1892. Reg. No. '92-49. See *Illustration*.

Given by ALDERMAN J. RENALS, J.P.

## LE BRUN, (Charles).

*French School.*

Charles Le Brun, the son of an obscure sculptor, was born February 24th, 1619, in Paris. For some years he worked in Paris, afterwards he went to Rome, where he studied for six years. On his return to Paris his great

merit obtained for him the favour of Louis XIV.; and in 1655 he became President of the Academy of Painting and Sculpture, Director of the Gobelins Manufacture of Tapestry, and received the order of St. Michael. Le Brun delighted to portray the various expressions caused by the "Passions," which representations, although they are considered "coarse and general, and therefore intrinsically of little worth, may be useful as landmarks to beginners." Not only was this artist a painter, he was also an engraver, an architect, and an author. In accordance with his love for facial power he wrote a work on "Physiognomy," and one on the "Passions"; he had deeply studied the human mind and its various manifestations, and, indeed, possessed a very comprehensive genius; but although decidedly an artist of great merit and vigour, his work shews little taste, and less refinement. Charles Le Brun died February 12, 1690, at the Gobelins in Paris.

### 377. HERCULES AND DIOMEDES.

Diomedes, King of the Bistones, in Thrace, was killed by Hercules on account of his Mares, which he fed on human flesh.

Hercules is represented standing, holding a club with his two hands, around his body is thrown a skin; his right foot is placed upon a horse's head, and his left foot is fixed upon the body of Diomedes, whom, apparently, he has just killed.

Canvas, height 109 in., width 70½ in. Reg. No. '93-52

Given by COL. C. I. WRIGHT, J.P.

### LEE, (Frederick Richard) R.A.

Frederick Richard Lee was born at Barnstaple in 1798. When very young he served in a campaign in the Netherlands in an infantry regiment. He then became a student in the schools of the Royal Academy, where he first exhibited in 1824. He also exhibited at the British Institution, from





No. 376.

BUSY BODIES AND BUSY BEES.

BY LUCY ANN LEAVERS.



which in 1829, he received a premium of £50. The Academy elected him an Associate in 1834, and an Academician in 1838. He ceased to exhibit at the Academy after 1870, and spent the remainder of his life in yachting and travel. He died at Cape Colony in 1879.

✓ 378. MARKET CART AT A BROOK.

Canvas, height 40½ in., width 50½ in. Signed "F. R. Lee, R.A." and dated 1845.  
Reg. No. '04-44.

THE RICHARD GODSON MILLNS BEQUEST.

## LEECH, (John).

John Leech, the eminent comic draughtsman, was born in London in 1817. His father, John Leech, was an Irishman, who possessed some skill with the pencil, and from him the son inherited the talent. At the age of seven he was sent to the Charterhouse, where he formed a life-long friendship with Thackeray. At the age of sixteen he was placed at St. Bartholomew's Hospital to study medicine, but he gradually gave up his medical studies and resolved to devote himself to art. He was eighteen years old when he published his first work entitled "Etchings and Sketchings by A. Pen, Esq." He next turned his attention to lithography, and his caricature of Mulready's envelope brought him into notice. In 1840, in conjunction with Percival Leigh, he published the "Comic Latin Grammar," and "Comic English Grammar." In August, 1841, in the fourth number of "Punch" appeared Leech's first contribution. To the second volume of "Punch" his contributions did not amount to more than half-a-dozen, but after that till 1864 his drawings amounted to more than three thousand, and he is said to have received from them over £40,000. In 1858 Leech went a tour in Ireland, the result of which was the publication of a book written by Canon Hole, his travelling companion, and illustrated by himself. In 1862,

in company with Mark Lemon, he went to Paris, and afterwards to Biarritz. In 1864 he went to Hamburg in company with Alfred Elmore, and afterwards to Schwabach. On his return to England he went to Whitby with his family, but after his return to London he succumbed in the same year to the malady from which he had long been suffering.

*The following drawings by John Leech were purchased by subscription and given by the Subscribers.*

✓ 379. DRAWING for illustration in Albert Smith's "Christopher Tadpole."

"Come out! Come out!" he screamed, rather than cried. "It is a grave and swarms with human bones. What can it be? Keep near me, but come away, further, further still."

Pencil drawing, height  $4\frac{1}{2}$  in., width  $3\frac{3}{4}$  in. Reg. No. '84-78.

✓ 380. DRAWING for illustration in Albert Smith's "Christopher Tadpole."

"Now stand aside my good men," he said. "A little more light and a little air; take his neckcloth off."

Pencil drawing, height  $5\frac{1}{4}$  in., width 4 in. Reg. No. '84-79.

✓ 381. DRAWING for illustration in Albert Smith's "Christopher Tadpole."

"His appearance was the signal for preconceived applause, which he acknowledged in so polite a manner that the acclamations were renewed."

Pencil drawing, height  $4\frac{3}{4}$  in., width  $4\frac{3}{8}$  in. Reg. No. '84-80.

✓ 382. DRAWING for illustration in Albert Smith's "Christopher Tadpole."

"The good lady looked aghast; the rope was slight, and there were abysses below ending nowhere."

Pencil drawing, height  $6\frac{1}{4}$  in., width  $4\frac{1}{4}$  in. Reg. No. '84-81.

✓ 383. DRAWING for illustration in Albert Smith's "Christopher Tadpole."

"I want to know," said Christopher, coming to the relief of his apprehensions, "if you remember bringing a lady and gentleman to the — hotel, one wet evening, nearly twenty years ago?"

Pencil drawing, height  $4\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '84-82.

✓ 384. DRAWING for illustration in Albert Smith's "Christopher Tadpole."

"Good Heavens!" exclaimed Mr. Blundy, "he has burst a blood vessel; call in some of the people. Stop! raise him up, and bring some cold water, quick!"

Pencil drawing, height  $5\frac{1}{4}$  in., width  $3\frac{3}{4}$  in. Reg. No. '84-83.

✓ 385. DOMESTIC BLISS.—Illustration for "Punch."

Domestic (soliloquizing)—" 'Well I'm sure missus had better give this bonnet to me, instead of sticking such a young looking thing upon her old shoulders.' The impudent minx had immediate warning."—Life and character, first series, page 61.

Pencil drawing, height  $3\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '84-84.

✓ 386. SERVANTGALISM, OR WHAT'S TO BECOME OF THE MISSUSSES.—Illustration for "Punch."

Servant Girl—"Well, marm—hevery thing considered—I'm afraid you won't suit me; I've always been brought up very genteel, and I couldn't go nowheres where there aint no footman kep."—Life and character, first series, page 89.

Pencil drawing, height  $4\frac{3}{4}$  in., width 4 in. Reg. No. '84-85.

✓ 387. GENERAL THAW AND BURSTING OF THE WATER PIPES.—Illustration for "Punch."

Life and character, first series, page 89.

Pencil drawing, height  $2\frac{3}{4}$  in., width  $5\frac{1}{8}$  in. Reg. No. '84-86.

✓ 388. A COURT OF KING CHOLERA.—Illustration for "Punch."

(Vol. 23, page 139.)

Pencil drawing on brown paper, height  $6\frac{3}{8}$  in., width  $8\frac{1}{4}$  in. Reg. No. '84-87.

✓ 389. KING HUDSON'S LEVEE.—Illustration for "Punch."

(Vol. 9, page 234.)

Pencil drawing, height 3 in., width  $5\frac{3}{8}$  in. Reg. No. '84-88.

✓ 390. A FISH OUT OF WATER.—Illustration for "Punch."

"Uncommon wonderful instrument that, very clever! I wonder how many tunes it plays?"—Life and character, fifth series, page 19.

Pencil drawing, height 4 in., width  $3\frac{3}{4}$  in. Reg. No. '84-89.

✓ 391. A SKETCH, showing the decent manner in which the 'Form of Prayer' was retailed on the Fast Day.—Illustration for "Punch."

"Now, ma'am, here's the kerrect Form of Prayer, only a penny."—Life and character, —series, page 15.

Pencil drawing, height  $4\frac{1}{8}$  in., width  $3\frac{3}{4}$  in. Reg. No. '84-90.

✓ 392. ILLUSTRATION to Charles Dickens' "The Chimes."

" 'You're to take it in yourself,' said the porter."—"The Chimes," page 54.)

Pencil drawing, height  $4\frac{3}{8}$  in., width 3 in. Reg. No. '84-91.

✓ 393. ILLUSTRATION to Charles Dickens' "The Chimes."

"They called him Trotty from his pace, which meant speed if it didn't make it."—"The Chimes.")

Pencil drawing, height  $4\frac{1}{8}$  in., width  $2\frac{3}{4}$  in. Reg. No. '84-92.



394. ILLUSTRATION to Charles Dickens' "The Haunted Man."

"So he crept near the fire, and sitting down on a great chair before it, took some broken scraps of food and fell to munching and staring at the blaze."—"The Haunted Man.")

Pencil drawing, height  $3\frac{1}{2}$  in., width  $2\frac{5}{8}$  in. Reg. No. '84-93.

395. ILLUSTRATION to Charles Dickens' "The Haunted Man."

"You shall have some supper, too, very soon, Johnny; your mother's pleased with you, my dear man, for being so attentive to your precious sister."—"The Haunted Man.")

Pencil drawing, height 4 in., width 3 in. Reg. No. '84-94.

396. ILLUSTRATION to Charles Dickens' "The Haunted Man."

"John staggered up and down with his charge before the shop door,"—"The Haunted Man.")

Pencil drawing, height 4 in., width 3 in. Reg. No. '84-95.

397. ILLUSTRATION to Charles Dickens' "The Chimes."

"Meg strained her eyes upon her work until it was too dark to see the threads."—"The Chimes.")

Pencil drawing, height  $4\frac{7}{8}$  in., width 3 in. Reg. No. '84-96.

398. ILLUSTRATION to Charles Dickens' "The Chimes."

"Trotty stood aghast; and his legs shook under him."—"The Chimes.")

Pencil drawing, height  $4\frac{1}{2}$  in., width 3 in. Reg. No. '84-97.

399. THE RUINED GAMESTER.—Illustration for "Punch."

Pencil drawing, height  $8\frac{1}{2}$  in., width  $6\frac{1}{8}$  in. Reg. No. '84-98.

400. THE JUDICIOUS BOTTLE HOLDER, OR THE DOWNING STREET PET.—Illustration for "Punch."

"Bless you its all chaff. Won't you come to fight?—Old Nick's got no constitution; and, then, I'm bottle holder on t'other side, too."—Vol. 21, page 245.

Pencil drawing, height  $9\frac{1}{2}$  in., width 7 in. Reg. No. '84-99.

401. THE VOTE AUCTION.—Illustration for "Punch."

(Vol. 4, page 104).

Pencil drawing, height 6 in., width  $8\frac{1}{2}$  in. Reg. No. '84-100.

402. SCENE FROM THE PRESIDENT'S PROGRESS—Suggested by the first picture in Hogarth's series of the "Rake's Progress."—Illustration for "Punch."

"The Active measures taken by Louis Napoleon to secure his position as Prince President gave indication of his ultimate intention of assuming the Imperial purple."

Pencil drawing, height 6 $\frac{1}{4}$  in., width  $8\frac{3}{4}$  in. Reg. No. '84-101.

- ✓ 403. AN AGREEABLE CHANGE.—Illustration for "Punch."  
 Peel—"Well, Russell, this is better than the hot water of Westminster."  
 Russell—"I believe you, my boy."—(Vol. 12, page 54).  
 Pencil drawing, height  $7\frac{1}{8}$  in., width  $7\frac{1}{8}$  in. Reg. No. '84-102.
- ✓ 404. MANAGER PEEL TAKING HIS FAREWELL BENEFIT.—  
 Illustration for "Punch."  
 (Vol. 11, page 7).  
 Pencil drawing, height  $8\frac{7}{8}$  in., width  $6\frac{1}{8}$  in. Reg. No. '84-103.
- ✓ 405. LAST APPEARANCE OF MR. RAWKINS.—Illustration to the  
 "Adventures of Mr. Ledbury," for Bentley's Magazine.  
 Pencil drawing, height  $5\frac{7}{8}$  in., width  $4\frac{1}{2}$  in. Reg. No. '84-104.
- ✓ 406. HERCULES RETURNING FROM A FANCY BALL.—Illustra-  
 tions to the "Adventures of Mr. Ledbury," for Bentley's Magazine.  
 Pencil drawing, height  $6\frac{3}{8}$  in., width  $5\frac{1}{2}$  in. Reg. No. '84-105.
- ✓ 407. MR. LEDBURY'S AWKWARD PREDICAMENT.—Illustration  
 to the "Adventures of Mr. Ledbury," for Bentley's Magazine.  
 Pencil drawing, height  $5\frac{3}{8}$  in., width  $4\frac{1}{8}$  in. Reg. No. '84-106.
- ✓ 408. JOE JOLLET AND MR. SNANEY VISIT AN ECCENTRIC  
 GENTLEMAN.—Illustration to the "Adventures of Mr. Ledbury,"  
 for Bentley's Magazine.  
 Pencil drawing, height  $5\frac{7}{8}$  in., width  $4\frac{3}{4}$  in. Reg. No. '84-107.
- ✓ 409. A BRUTE OF A HUSBAND.  
 Pencil drawing, height  $5\frac{1}{4}$  in., width 4 in. Reg. No. '84-108.
- ✓ 410. AN ORNAMENT TO SOCIETY.—Illustration for "Punch."  
 Equestrian—"No, I shan't stop for the last race, I must get to town to go to an evening  
 party."—Life and character, first series, page 65.  
 Pencil drawing, height  $5\frac{5}{8}$  in., width  $4\frac{1}{2}$  in. Reg. No. '84-109.
- ✓ 411. HUNTSMEN AND HOUNDS.—Illustration for "Punch."  
 Jack Frosty and Charley Slapp.  
 Pencil drawing, height  $3\frac{1}{2}$  in., width  $3\frac{5}{8}$  in. Reg. No. '84-110.

412. THE DUKE OF WELLINGTON, as he appeared at the Exhibition, 1851.—Illustration for "Punch."

Pencil drawing on brown paper, height  $3\frac{1}{2}$  in., width  $4\frac{1}{2}$  in. Reg. No. '84-111.

413. RETURN FROM THE HUNT.—Illustration for "Punch."

"Sponge, for a moment, was awe stricken at the magnificence of the scene, feeling that was what he would call 'a good many cuts above him'; but he soon recovered his wonted impudence."

Pencil drawing, height  $3\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '84-112.

414. GOING TO THE MEET.—Illustration for "Punch."

"It was a dull, murky day, with heavy spongy clouds overhead."

Pencil drawing, height  $2\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '84-113.

415. CHILDREN OF THE MOBILITY.

"The young Dentici, the Italian instrumentalist, who has the honour of entertaining our philharmonic group of plebian minors, is the child of foreign mobility; to us, however, he is an object of interest only as exciting in our breast those deep and delightful sensations with which all that ends in 'icci' and 'ini' is so intimately and powerfully connected.—*Percival Leigh*. (Plate 7).

Pencil drawing, height  $8\frac{1}{2}$  in., width 7 in. Reg. No. '84-114.

416. UNDER THE MISTLETOE.—All fair in Leap Year.—Illustration for "Punch." (Fifth series, page 9.)

Pencil drawing on brown paper, height  $4\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '84-115.

417. THE GREAT PRIZE ALDERMAN SHOW.—Illustration for "Punch." (Vol. 5, page 251.)

Pencil drawing, height  $6\frac{1}{2}$  in., width  $8\frac{1}{2}$  in. Reg. No. '84-116.

418. THE HOLBORN MONTEM.—Illustration for "Punch." (Vol. 6, page 247.)

Pencil drawing, height  $4\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. 84-117.

419. MR. BRIGGS' HORSEMANSHIP.—Illustration for "Punch."

"Mr. Briggs, stimulated by the accounts in the newspapers of the daring feat of horsemanship at Aylesbury, and excited by Mr. Haycock's claret, tries whether he also can ride over a dining room table."—(Life and character, first series, page 26).

Pencil drawing, height  $5\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '84-118.

420. THE MRS. CAUDLE OF THE HOUSE OF LORDS.—Illustration for "Punch."

"What do you say? Thank Heaven! you're going to enjoy the recess, and you'll be rid of me for a few months? Never mind, depend upon it when you come back you shall have it again. No, I don't raise the house, and set everybody by the ears; but I'm not going to give up every little privilege, though it's seldom I open my lips, goodness knows."

Pencil drawing, height  $9\frac{1}{2}$  in., width 8 in. Reg. No. '84-119.

- ✓ 421. FOREIGN AFFAIRS.—Illustration for "Punch."  
The first drawing Leech made for "Punch."  
Pencil drawing, height  $8\frac{7}{8}$  in., width  $7\frac{1}{2}$  in. Reg. No. '84-120.
- ✓ 422. THE FIRST DAY AT SCHOOL.—Illustration for "Richard Savage, a Romance of Real Life," by Charles Whitehead.  
Pencil drawing on brown paper, height  $4\frac{3}{4}$  in., width  $3\frac{1}{2}$  in. Reg. No. '84-121.
- ✓ 423. RICHARD SAVAGE INTRODUCED TO LOVELL AT THE CLUB.—Illustration for "Richard Savage, a Romance of Real Life," by Charles Whitehead.  
Pencil drawing on brown paper, height  $5\frac{1}{2}$  in., width  $4\frac{1}{2}$  in. Reg. No. '84-122.
- ✓ 424. CAROUSAL OF SAVAGE AND HIS FRIENDS AT LORD TYRCONNEL'S.—Illustration for "Richard Savage, a Romance of Real Life," by Charles Whitehead.  
Pencil drawing on brown paper, height  $4\frac{1}{4}$  in., width  $3\frac{1}{2}$  in. Reg. No. '84-123.
- ✓ 425. MR. CLUTTERBUCK RECEIVES A HINT THAT CANNOT BE MISTAKEN.—Illustration for "Richard Savage, a Romance of Real Life," by Charles Whitehead.  
Pencil drawing on brown paper, height  $4\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '84-124.
- ✓ 426. THE HOUSE OF COMMONS, according to Mr. Disraeli's views.—Illustration for "Punch." (Vol. 12.)  
Pencil drawing, height  $6\frac{7}{8}$  in., width  $8\frac{1}{2}$  in. Reg. No. '84-125.
- ✓ 427. DRESSING FOR A MASQUERADE.—Mr. D - - ra - li as a great Protectionist Leader.—Illustration for "Punch." (Vol. 20, page 87.)  
Pencil drawing, height  $7\frac{5}{8}$  in., width  $6\frac{5}{8}$  in. Reg. No. '84-126.
- ✓ 428. A POLITICAL APPLICATION OF AN OLD FABLE.—Illustration for "Punch." (Vol. 10, page 241.)  
Pencil drawing, height  $7\frac{7}{8}$  in., width  $5\frac{5}{8}$  in. Reg. No. '84-127.

## LESLIE, (Charles Robert) R.A.

Charles Robert Leslie, subject painter, was born in Clerkenwell of American parents, October 11th, 1794. The family left England for Philadelphia in 1799, and he was left at the age of ten to the charge of a widowed mother. His earliest wish was to be a painter, and his natural ability encouraged his friends to raise a fund to enable him to visit Europe. He arrived in London in 1811, and was in 1813 admitted a student of the Academy, and devoting himself to the study of his profession, he appears the same year to have exhibited a picture entitled "Murder," and he added to his means at this period by painting portraits of his friends. In 1817 he visited Paris, Brussels, and Antwerp, and after this enlarged study he found the true bent of his genius in humorous comedy. In 1819 he exhibited "Sir Roger de Coverley," which made a great impression, and was induced to follow this walk in art. Numerous commissions followed, and in 1825 he married. He was elected an associate of the Academy in 1821, and in 1826 was admitted to full membership. He was a constant exhibitor at the Academy, and his works never failed to please and attract the public. He painted from Shakespeare, Cervantes, Sterne, Goldsmith, etc. In 1838 he painted, by command of Her Majesty, "The Coronation of the Queen," and in 1841 "The Christening of Princess Royal." The loss of a daughter, shortly after her marriage, was a shock too great for him, he gradually declined, and died May 5th, 1859.

### ✓ 429. THE SIXTH AGE.

Water colour drawing in brown and blue, illustrating one of the "Seven Ages of Man."  
Height 12½ in., width 17½ in. Reg. No. '90-782.

THE FELIX JOSEPH GIFT.



## LESUEUR, (John Francis).

Born 1760, died 1837.

430. MILL WITH WATER WHEEL AND OTHER BUILDINGS UPON A RIVER; IN THE DISTANCE IS A FRENCH TOWN.

Sepia drawing, height  $9\frac{1}{2}$  in., width  $12\frac{1}{2}$  in. Signed "Lesueur," and dated 1803.  
Reg. No. 91-148.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## LE THIERE, (Guillaume Guillon).

*French School.*

Guillaume Guillon Le Thière was born of Creole parents at Sainte Anne, in the island of Guadeloupe, in 1760, but came to France when young. His art training was obtained in the studio of Doyen. He succeeded in obtaining the second prize by his picture "The Canaanitish Women," in 1784, and by special favour was allowed to proceed to Rome to complete his studies. After being four years in Italy he returned to Paris. His reputation was first made by the designs, exhibited in 1795 and 1801, for his "Virginius," and "Brutus." For two years he was in Spain selecting pictures from the Spanish Collections to enrich the French Galleries. Subsequently he succeeded Suvée as Director of the French School at Rome, which office he held for ten years. Returning to Paris in 1817, he opened a studio, and pupils flocked so rapidly, that their numbers rivalled even those of the studio of Gros. In 1818 he was elected a member of the Institute, and also became a professor in the Ecole des Beaux-Arts. He died in Paris, in 1832.

431. HOMER SINGING HIS ILIAD AT THE GATES OF ATHENS.

Homer is represented sitting near a fountain, playing on his lyre, his slave has fallen asleep near him—a circumstance which gives additional effect to the earnest anxiety of the other figures. A group is formed of those who are standing before the Poet, listening with the greatest solicitude, and in the group there is not a countenance which does not exhibit some peculiar character of mind or feeling—the female on her knees is the portrait of M. Le Thière's daughter; upon a low wall, which separates the walk from some water, a young man and woman are sitting, taking notes upon a tablet: these two figures are painted with consummate skill—nothing superfluous has been introduced, and nothing wanting to render the story intelligible and interesting. The scene appears to be a public walk, leading to the City of Athens, and near to one of its gates (tombs and monuments to the brave, trophies, &c., as recorded usual in all the Greek cities, on the way thither); on the first of these, in the foreground, some climbing plants are hanging through the foliage of which some lights are caught with almost miraculous effect; the foreground on the other side is occupied with still water, around which are trees of varied tint and form; in the middle distance is the gate of the city, beyond which the Parthenon is perceived on the left, and the city itself rising on the right; behind the city are mountains, perfectly illustrative of the true sublime.

*Engraved by Pinelli.*

Canvas, height 78 in., width 97 in.

Reg. No. '84-1.

## LELIENBERGH, (Cornelis).

Cornelis Lelienbergh (or Lilienbergh), a painter of dead game and subjects of the chase, in the manner of Weeninx, was born at Hague about 1600. His works are distinguished for correctness of drawing good colouring, and truth to nature. He died at Hague after 1663.

### 432. DEAD GAME, ETC.

Canvas, height 44 in., width 36½ in. Signed "C. Lelienbergh, 1657." Reg. No. '04-91.

THE RICHARD GODSON MILLNS BEQUEST.

## LINGELBACH, (Johan).

Johan, or Jan Lingelbach, was born in Frankfort, October, 1625. While very young he was taken to Holland, thence to Paris, and in 1644, he went to Rome, in which city he

remained for six years. Returning to Holland, he settled in Amsterdam, as a painter of landscapes. Like Adrian Vandervelde, however, he spent much of his time in embellishing the works of other landscape painters, Wijnants, Veerboon, &c., putting in the figures, a branch of the art for which he possessed good capacity. It is supposed that his death took place about the year 1687. The names of this painter's masters are not known, nor are any of his pupils mentioned.

433. A VILLAGE FESTIVAL WITH PEASANTS MERRY-MAKING.

Canvas; height  $34\frac{1}{2}$  in., width  $47\frac{1}{2}$  in. Signed "J. Lingelbach." Reg. No. '04-92.

THE RICHARD GODSON MILLNS BEQUEST.

## LIOTARD, (Jean Etienne).

J. E. Liotard, born at Geneva December 22, 1702; twin son of Antoine Liotard, a religious refugee from Montélimar in France. His father intended him to follow commercial pursuits, but at an early age, he showed such unusual artistic powers that he was allowed to follow his own bent. His first master was Prof. Gardelle, and he afterwards entered the studio of E. Petitot, under whom he learnt painting and the art of enamelling and also acquired considerable skill in portraiture in pastel as well as in oil. Going to Paris in 1725 he became a pupil of J. B. Massé and later of F. Lemoyne. His talent caused something of a sensation in art circles, and his work, even at this early period, was much sought after; he also became an able engraver, and engraved many of Watteau's masterpieces. In 1735 he went with the French Ambassador to the Court of Naples, and on his way visited the great picture galleries of Italy, making a large number of studies and sketches. His reputation caused Pope Clement XII. and several Cardinals to sit to him for their portraits. He afterwards visited Constantinople, from whence

he made excursions in the Levant to Smyrna and other Eastern cities. From Turkey he travelled through Moldavia, and in 1749 arrived in Vienna, where, under the patronage of the Emperor Francis I. and the Empress Maria Teresa, he painted several Imperial and other portraits. In 1751 he returned to Paris, where he received royal favour and painted several miniatures of the King, and decorated fancy boxes, etc., for the Royal Princesses. In 1753 he came to England and painted the Princess of Wales and other members of the Royal Family, together with portraits of the aristocracy. In 1757 he married Marie Fargues, the daughter of a French merchant in Amsterdam. Remaining several years in Holland he returned to England in 1772. He exhibited portraits and crayon drawings in 1773 and 1774 at the Royal Academy. In 1776 he returned to Geneva, where he continued working until his death in 1789.

#### 434. PORTRAIT OF ELEANOR FRANCIS DIXIE.

Born 1746; died 1823; daughter of Sir Wolston Dixie, 4th Baronet; of Bosworth Park, Leicestershire; married Col. George Pochin of Bourne Abbey, Lincolnshire.

Canvas, height 48 in., width 39 in. Reg. No. '94—112.

Three-quarter length portrait, facing spectator; white lace dress embroidered with coloured flowers; low neck with bow of blue ribbon; white straw hat trimmed with blue ribbon, white gloves.

Given by MR. J. HENRY JACOBY.

### LONSDALE, (James).

James Lonsdale, born in Lancashire, May 16th, 1777; pupil of Romney and student of the Royal Academy. On the death of J. Opie, R.A., bought his house in Berners Street, and lived there the rest of his life. Largely employed as portrait painter; portrait painter to H.R.H. the Duke of Sussex. One of the founders of the Society of British Artists. Died in Berners Street, January 17th, 1839.

- ✓ 435. PORTRAIT OF COLONEL WILDMAN of Newstead Abbey, Notts., in the uniform of the 7th Hussars, with Peninsular and Waterloo Medals.

Colonel Wildman was born in 1787. Married, in 1816, Louisa, daughter of — Preesig, of Appenzel, in Switzerland. He joined the 7th Hussars in 1808, and during that and the following year served with his regiment, and was in the memorable retreat to Corunna. He was present at "Sahagum," "Mayonga," "Benevite," "Pampeluna," "Nivelle," "Orthes," "Toulouse," "Quatre Bras," "Genapp," and lastly had the honour of being Aide-de-camp to the Marquis of Anglesea, at the battle of Waterloo. He was a County Magistrate and Deputy Lieutenant for the County, and served the office of High Sheriff in 1821. He died September 20th, 1859.

Canvas, height 50 in., width 39 in. Reg. No. '96-65

Given by Mrs. DARLING through  
General W. H. Seymour, C.B.

- ✓ 436. PORTRAIT OF MRS. WILDMAN, wife of Colonel Wildman,  
Canvas, height 50 in., width 39 in. Reg. No. '96-66

Given by MRS. DARLING, through  
General W. H. Seymour, C.B.

- ✓ 437. PORTRAITS OF THE LONSDALE FAMILY.

This portrait of the Lonsdale family was purchased from Mr. Mackessaek, who purchased it at Messrs. Christie's from the Lonsdale family. The painter of the picture is holding a cigar on the left, and seated at the table is R. T. Lonsdale, the Artist. On the right are James John Lonsdale, Judge and Recorder, holding pipe, and James Lonsdale, Doctor.

Canvas, height 56 in., width 44 in. Reg. No. '04-45.

THE RICHARD GODSON MILLNS BEQUEST.

## LORRAINE, (Claude).

Claude Gellee, commonly called Claude de Lorraine was born in 1600 at Chamagne, a village on the Moselle in the Vosges country. He passed some time under Agostino Tassi at Rome. In the spring of 1625 Claude left Rome, and set out on a series of wanderings. He visited



Venice, and from thence made his way through Trent and Innsbruck to his native place, and after a short stay there visited Nancy, where he worked as assistant to De Ruet, the court painter to the Duke of Lorraine. In the summer of 1627 he set out on his return journey to Rome. At Marseilles he was seized by illness, and was robbed of his little store of money, being obliged to raise means to continue his journey by painting. He arrived at Rome on October 18th, 1627. Claude's weakness lay in the drawing of men and animals, and though he bestowed great attention on this branch of art he was never able to remedy this failing, and frequently had recourse to other hands for the groups which serve to animate his pictures. Claude remained a bachelor, his house being looked after by a relative from Lorraine, besides whom he had living with him an adopted daughter. During the latter part of his life he suffered much from gout, and he died in November, 1682, and was buried in the church of the Trinita dei Minti. In 1840, however, his remains were removed to the French Church of San Luigi.

498. LANDSCAPE WITH TWO FIGURES IN THE FOREGROUND.

Pen and ink and wash sepia drawing, height  $10\frac{1}{4}$  in., width  $17\frac{3}{4}$  in. Reg. No. 91-150.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## LOUTHERBOURG, (Philip James de) R.A.

Philip James de Louthembourg was born at Strasburg, October 31st, 1740. His father was a miniature painter, and his masters were Tischbein, Vanloo, and Casanova. Louthembourg possessed great facility of hand, and great talent for a variety of subject; he painted landscape, sea and battle pieces, and was a remarkably fine scene painter. After obtaining considerable celebrity in Paris, and being made a member of the French Academy, he travelled through Germany, Switzerland and Italy, and finally settled in England. On his

arrival he was immediately engaged by Garrick to make designs for scenery at Drury Lane Theatre, at a salary of £500 per annum ; and in 1771 was elected a full member of the Royal Academy, always contributing to the exhibitions. Besides his engagement at Drury Lane he was a scene painter at the opera, for which particular branch of his art he was peculiarly qualified by his versatile talents. He died in Hammersmith Terrace, March 11th, 1812, and was buried in Chiswick churchyard.

✓ 439. VIEW OF SNOWDON, WITH THE CASTLE OF DOLBADARN, FROM LLANBERIS.

Canvas, height 38 in., width 50 in. Exhibited at the Royal Academy, 1787. Catalogue No. 94. Reg. No. '04-46.

THE RICHARD GODSON MILLNS BEQUEST.

## LUCHETTO, (De Genova).

Luca Cambiaso, known as Luchetto da Genova and as Luchino, the son of Giovanni Cambiaso, was born at Moneglia, near Genoa, in 1527. He received his first instructions in art from his father. Born with the genius of a painter, he soon outstripped his instructor ; and when he was fifteen, produced works that had the appearance of maturity. It was to his friend, Castelli, in conjunction with whom he painted many large works, that he was indebted for the correction of his early faults of style, and for most valuable instruction in colouring and perspective. He visited Florence and Rome, where he increased his natural conception of grandeur by contemplating the works of Michael Angelo and Raphael. It was usual for him to paint, both in oil and fresco, without having prepared either drawing or cartoon ; he is also said to have painted with great rapidity, and often with both hands at once. Having the misfortune to lose his wife, and being unable to obtain the papal permission to marry her sister, Cambiaso allowed the disappointment to prey on his

mind till he became melancholic. In 1583 he went to Spain to complete some paintings left unfinished by his friend, Castelli, who had recently died. There he was employed by Philip II. in the Escorial, where he painted a variety of works. Cambiaso died, as commonly believed, from continued disappointments, at the Escorial in 1585.

440. VIRGIN AND CHILD WITH THE INFANT ST. JOHN.

Pen and ink and wash drawing, height  $12\frac{1}{2}$  in., width 9 $\frac{1}{2}$  in. Reg. No. '83-12.

Given by MR. J. T. MALLET.

## LUCY, (Charles).

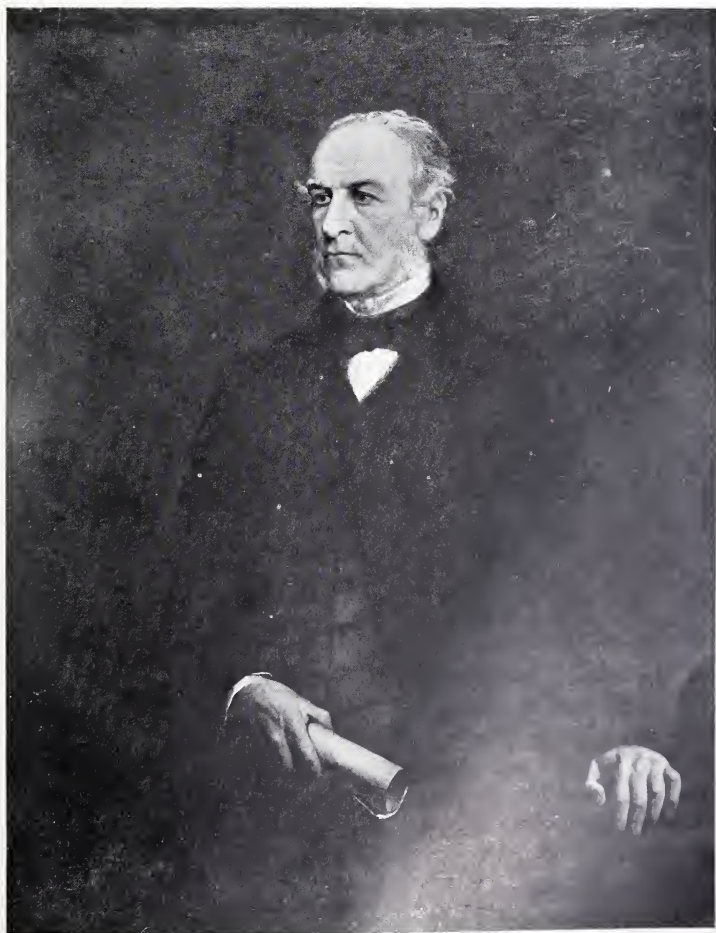
Charles Lucy, an historical painter, was born at Hereford in 1814. He commenced life as an apprentice to his uncle, who was a druggist, but he soon abandoned that business and, proceeding to Paris, entered the Ecole des Beaux Arts, where he attended principally the classes under Paul Delaroche. Subsequently he returned to England and became a student in the Royal Academy. From 1838 until the time of his decease scarcely a year passed without one or more of his works appearing on the walls of the Royal Academy. He died in London in 1873.

441. PORTRAIT OF THE RIGHT HON. W. E. GLADSTONE, M.P.

W. E. Gladstone, born 1809; died 1898. President of the Board of Trade, 1843-5; Secretary for the Colonies, 1845-6; Chancellor of the Exchequer, 1853-5, 1859-66, 1873, 1880-3; Prime Minister, 1868-73; 1873-4, 1880-5, 1885-6, 1886-7, 1892-3, 1893-4.

Canvas, height  $51\frac{1}{2}$  in., width 40 $\frac{3}{4}$  in. Painted about 1872. Reg. No. '78-194.

Given through the late Mr.  
ALDERMAN W. G. WARD, J.P.



No. 441.

PORTRAIT OF  
THE RT. HON. W. E. GLADSTONE, M.P.  
BY C. LUCY.





## McARTHUR, (C.)

### ✓ 442. VIEW OF NOTTINGHAM CASTLE FROM THE PARK.

Water colour drawing, height  $17\frac{3}{4}$  in., width  $28\frac{3}{4}$  in. Painted about 1860.  
Reg. No. '92-20.

THE SAMUEL MAPLES BEQUEST.

## MACCALLUM, (Andrew).

Andrew MacCallum was born at Nottingham in 1821. His father was employed at Messrs. William Gibson & Sons, hosiery manufacturers, where as a youth, Andrew MacCallum was employed. He commenced his art education at the Nottingham School of Design. In 1850 he went to the Manchester School of Design as an assistant teacher, under the head-mastership of J. A. Hammersly. In 1852 he removed to London, and entered the School of Design at Somerset House, where he gained a travelling studentship, by which he visited Italy. His reports and drawings connected with this studentship are in the National Art Library at the South Kensington Museum. He afterwards practised entirely as a landscape painter; visited Egypt with Lord Alfred Paget and painted a number of pictures of the Nile and its neighbourhood; but his reputation mainly rests upon his forest subjects, which were chiefly executed in Sherwood and Windsor Forests and Burnham Beeches. In his latter years he worked in silver point. He died at Holland House Studios, Holland Park, January 22nd, 1902.

### ✓ 443. THE MAJOR OAK, SHERWOOD FOREST.

The prevailing tone of the picture is dark, but against a parting gleam of sunshine the gnarled and leafless branches of the oak stand well forth. A storm has only just passed away. In the depths of the forest beyond, all is dark, but the dull red glow of the evening is repeated, by reflection, in the pools of water which lie around the old tree roots.

Canvas, height 105 in., width 147 in. Painted 1882. Reg. No. '85-86.

Given by the ARTIST.

## ✓ 444. THE OPENING SCENE IN BAILEY'S "FESTUS."

Lake scene, trees in foreground to left with figures, mountainous landscape in the distance, sunset effect. See Biography of Philip James Bailey.

Canvas, height  $28\frac{1}{2}$  in., width  $36\frac{1}{2}$  in. Reg. No. '01-1.

Given by the ARTIST.

## MACKENZIE, (Frederick).

Frederick Mackenzie, water colour painter, was a pupil of John A. Repton, and became distinguished by his careful drawings of our church edifices, in which the architecture and perspective are well understood. He exhibited at the Royal Academy in 1804 and 1809, and with the Water Colour Society in 1820, and was elected an Associate in 1822, when he contributed "The Coronation of George IV. in Westminster Abbey." In 1823 he was elected full member of the Water Colour Society, and in 1835 its treasurer. He continued an exhibitor until his death on April 25th, 1854.

## ✓ 445. INTERIOR OF A CHURCH, WITH FIGURES.

Water colour drawing, height  $21\frac{3}{4}$  in., width  $18\frac{3}{8}$  in. Reg. No. '91-114.

THE FELIX JOSEPH GIFT.

## MALBON, (William).

## ✓ 446. A VILLAGE MARKET SCENE, FIGURES WITH POULTRY STALL AND VEGETABLES, BUILDINGS IN THE BACKGROUND ON LEFT, DISTANT VIEW ON RIGHT.

Probably a copy of a picture of the Dutch School.

Panel, height 16 in., width  $20\frac{1}{2}$  in. Reg. No. '01-30.

Given by MRS. E. RENALS.

## ✓ 447. FARMYARD SCENE, WITH COWS, FIGURES, ETC., RUINS IN THE BACKGROUND.

Panel, height  $16\frac{1}{2}$  in., width  $20\frac{1}{2}$  in. Signed "W. Malbon." Reg. No. '01-31.

Given by MRS. E. RENALS.

## MARTIN, (John).

John Martin, born 1789, began life as a heraldic painter. His first picture was painted in 1812, "Sadak in search of the Waters of Oblivion," followed by "Paradise and the Expulsion," "Belshazzar's Feast," "The Creation," "The Deluge," and other similar subjects. He next furnished his publishers with one hundred designs for Bible illustrations, and twenty-four for Milton's "Paradise Lost." All his subjects show imaginative genius of a high order, and deal chiefly with the wild and poetical phenomena of nature, sometimes much exaggerated in scale and colour. Martin's works are, as a rule, more agreeable as engravings than as paintings. His three last pictures were "The Judgment," "The Day of His Wrath," and "The Plains of Heaven." He died in 1854.

### ✓ 448. THE CRUCIFIXION.

Water colour drawing, height 5 in., width 8½ in. Engraved by Henry Le Keux.  
Reg. No. '04-138.

THE RICHARD GODSON MILLNS BEQUEST.

## MIDDIMAN, (Samuel).

Samuel Middiman, engraver and draughtsman, was a pupil of Byrne. He appears as an exhibitor of landscape drawings at the Free Society in 1771, and at Spring Gardens in 1773 and 1775. In 1780 he exhibited "stained drawings" at the Royal Academy, and continued an occasional exhibitor of views up to 1797. He practised his art in London, and was employed as an engraver by Alderman Boydell. He was greatly distinguished for his etching, and was engaged by Pyne, content to receive a weekly wage, but his great skill and taste soon made him known. He engraved after the old masters, and after Smirke, Gainsborough, Farington, Barret, Hearne, Cipriani. He excelled in landscape, and engraved "Select Views in Great Britain," 1784-92; "Picturesque Views and Antiquities of Great Britain," 1807-11. He died in Cirencester Place, December 18th, 1831, aged 81.

449. MINIATURE DRAWING—VIEW OF CLONMEL PRIORY  
FROM THE SEA, with shipping and boats.

Charcoal drawing, height 2 in., width  $3\frac{1}{2}$  in. Signed "S. Middiman."  
Reg. No. '90-245.

THE FELIX JOSEPH GIFT.

## MIERIS, (William Van).

William van Mieris, the younger son of Frans Mieris the elder, was born at Leyden in 1662. He studied under his father, whose style he adopted as far as he could. At the age of nineteen, when his father died, he was already an able artist. His best pictures represent subjects taken from ordinary life, in which every minute object is finished with painful care. The works of Gérard de Lairesse having at that time excited universal admiration, Mieris was encouraged by his friend and patron, M. de la Court, to aim at a more elevated style, and to paint landscapes with historical and fabulous subjects. In his last years he became blind, and died at Leyden in 1747.

450. LANDSCAPE WITH FIGURES—A soldier on the left is spearing a winged dragon, the bodies of two men are lying on the ground at his side.

India ink drawing on brown paper, height  $6\frac{3}{4}$  in., width  $8\frac{3}{4}$  in. Signed "W. Van Meiris." Reg. No. '91-151.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## MOGFORD, (Thomas).

Thomas Mogford, portrait painter, was a native of Devonshire, and practised for many years in that county, residing at Exeter. From 1838 to 1854 he was an occasional exhibitor of portraits, with some subject pictures, at the Royal Academy—in 1838 "Caught in the Act," in 1846 "Loves of the Angels." After several years of failing health he died at Guernsey in 1868.

## ✓ 451. VIEW OF RUINS AT EAST BARKAM.

Water colour drawing, height  $5\frac{1}{2}$  in., width  $3\frac{7}{8}$  in. Signed "Mogford."  
Reg. No. '90-246.

THE FELIX JOSEPH GIFT.

## MOLENAER, (Klaes).

Klaes Molenaer was born at Haarlem in the 17th century, and entered the Guild there in 1671. He died at Haarlem in 1676.

## 452. RIVER SCENE WITH BOATS AND FIGURES, Etc.

Canvas, height  $34\frac{5}{8}$  in., width  $54\frac{1}{8}$  in. Signed and dated "Klaes Molenaer, 1665."  
Reg. No. '04-120.

THE RICHARD GODSON MILLNS BEQUEST.

## 453. RIVER SCENE WITH FIGURES SKATING.

Panel, height  $17\frac{1}{2}$  in., width  $21\frac{1}{2}$  in. Signed and dated "K. Molenaer, 1671."  
Reg. No. '04-93.

THE RICHARD GODSON MILLNS BEQUEST.

## MOORE, (Claude T. S.)

Claude T. S. Moore, born at Nottingham, June 10th, 1853, was one of a family of artists, and was apprenticed to a lithographer, but eventually adopted painting as a profession. His subjects were principally scenes on the Thames, with shipping, etc. He died April 2nd, 1901.

## ✓ 454. POOL OF THE THAMES—OVER LONDON'S SILENT HIGHWAY.

Canvas, height  $20\frac{1}{2}$  in., width  $30\frac{1}{8}$  in. Painted 1890. Reg. No. '01-20.

THE HOLBROOK BEQUEST.

## MOORE, (Thomas Cooper).

Born at Nottingham, 1827; died 1901.

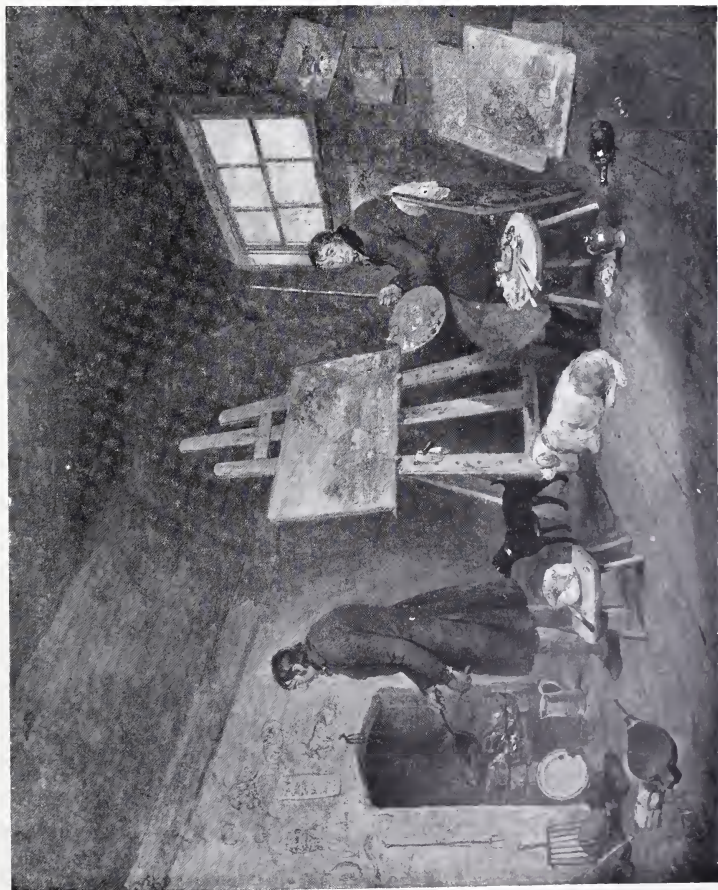
## ✓ 455. NOTTINGHAM CASTLE, EAST FRONT.

Water colour drawing, height  $9\frac{1}{2}$  in., width  $12\frac{3}{4}$  in. Signed "T. C. Moore."  
Reg. No. '04-4.



## MORLAND, (George).

George Morland was born in the Haymarket, London, on June 26th, 1763. The son of artistic parents, he received an excellent training, and showed such talent that his father had no difficulty in choosing his profession, and at the age of fourteen was articled to his father for seven years, and worked hard. At fifteen he exhibited at the Royal Academy; at twenty-one, being out of his apprenticeship, received a proposal from George Romney, the celebrated portrait painter, to take him on articles for three years. Morland, however, preferred to paint pictures for an Irish picture dealer who formed a gallery of his work to which he charged half-a-crown admission. Morland afterwards painted portraits successfully at Margate and at St. Omer, in France, but portrait painting was never his forte. Returning to London, he married in 1786, sister of William Ward and of James Ward, R.A. (who imitated Morland's style). Morland lived in a small house in Camden Town, on the Hampstead Road, where stage coaches passed; here he first made acquaintance with post-boys, who figure in some of his best pictures. In 1788-9, we have exquisite examples of Morland's power of drawing children, pictures of children playing at soldiers, nutting, fishing, gathering blackberries, navigating, or bird nesting—mezzotints of which appeared in 1788-9, during this period no fewer than fifty-nine engravings after Morland were published in London. The details of his pictures and of his published sketches prove that he was an artist of the most painstaking character. Owing to the ease with which Morland sold his paintings, and the constant demand for engravings of them, he made a great deal of money, and being of a generous disposition, was quickly surrounded by parasites and unprincipled companions. At this time he resided opposite the White Lion, Paddington, where he had at one time nearly a dozen horses standing at livery, he being



No. 456a. THE ARTIST IN HIS STUDIO AND HIS MAN GIBBS.

BY GEORGE MORLAND.



fond of riding. He afterwards removed to a house in Winchester Row, Paddington, in the garden of which he kept all sorts of animals; his drawing of animals prove his devotion to and mastery of this side of his art. He was particularly successful in representing pigs, and occasionally painted portraits of himself in their company. He spent too much money at Paddington, and had to retire to Enderby, in Leicestershire, where living in a farm-house, he gave full rein to his powers as a painter of rustic nature during 1790-1; he then returned to London, unfortunately the debts incurred during his lavish life at Paddington were unpaid and he had to hide from the bailiffs; this he did for several years, and at last, in 1799, removed to the Isle of Wight; then began that series of paintings of coast scenes, fishermen and smugglers, etc., returning to London towards the end of 1799, he was arrested and had to live in a district allotted to debtors. Released from his creditors in 1802, he had a stroke of apoplexy, and soon afterwards, being re-arrested for debt, was hurried off to a sponging-house in Eyre Street, Coldbath Fields, and there he expired October 29th, 1804, in the forty-second year of his age. Four hundred and twenty of Morland's works are known to have been engraved, and gave employment to no fewer than seventy-four English engravers, thus furnishing an almost unique record in British art.

✓ 456. THE WRECKERS.

Canvas, height 20 in., width 27 in. Reg. No. '04-53.

From the Collection of S. Cartwright, Esq.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 456A. THE ARTIST IN HIS STUDIO AND HIS MAN GIBBS.

Canvas, height 25 in., width 30 in. Signed "G. Morland." Reg. No. '04-55.

*See Illustration.*

"Previous to his removal from the King's Bench, his wife had taken a lodging at Paddington for the benefit of her health. It is said, to his great credit, that he there allowed her two or three guineas per week, and seldom

failed to fulfil his engagement during his greatest exigencies. At this place he painted a curious picture of the garret, with himself at work, and his man Gibbs, who was his cook, frying sausages. It was intended as a companion to that which Sir Joshua Reynolds painted of his own kitchen at the house which was the residence of Morland's father."—"The Life of George Morland with Remarks on his Works," by G. Dawe, 1807. Page 168.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 457. STUDY OF PIGS.

Panel, height 11½ in., width 14½ in. Signed "G. Morland." Reg. No. '04-50.

*See Illustration.*

THE RICHARD GODSON MILLNS BEQUEST.

458. THE SPORTSMAN RESTING.

Canvas, height 15 in., width 12 in. Signed "G.M." Reg. No. '04-56.

THE RICHARD GODSON MILLNS BEQUEST.

459. TWO HORSES IN SNOW.

Panel, height 7 in., width 9½ in. Signed "G.M." Reg. No. '04-49.

THE RICHARD GODSON MILLNS BEQUEST.

460. LANDSCAPE, WITH FOUR HORSES.

Panel, height 6 in., width 8 in. Signed "G. Morland." Reg. No. '04-52.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 461. TWO PIGS IN STRAW.

Panel, height 7½ in., width 10½ in. Signed "G.M." Reg. No. 04-47.

*Exhibited at the Royal Academy Old Masters' Exhibition, 1885. No. 31.*

THE RICHARD GODSON MILLNS BEQUEST.





No. 457.

STUDY OF PIGS.  
BY GEORGE MORLAND.



## 462. LANDSCAPE, WITH FIGURES.

Panel, height 4 in., width 6 in. Signed "G. Morland." Reg. No. '04-51.

THE RICHARD GODSON MILLNS BEQUEST.

## 463. WOMAN, CHILD, AND DOG, WALKING ALONG A ROAD TOWARDS A VILLAGE.

Panel, height  $6\frac{3}{4}$  in., width  $8\frac{3}{8}$  in. Signed "G. Morland." Reg. No. '04-08.

*Exhibited Royal Academy Old Masters' Exhibition, 1855. No. 36.*

THE RICHARD GODSON MILLNS BEQUEST.

## 464. LANDSCAPE, WITH TWO HORSES, CART AND FIGURES.

Panel, height 6 in., width  $8\frac{1}{2}$  in. Signed "G. Morland." Reg. No. '04-54.

THE RICHARD GODSON MILLNS BEQUEST.

## 465. LANDSCAPE, WITH TWO MEN AND SHEEP.

Water colour drawing, brown and red, drawn with a reed pen, height  $13\frac{3}{4}$  in. width 17 in. Signed "G. Morland." Reg. No. '04-140.

THE RICHARD GODSON MILLNS BEQUEST.

## 466. PEASANTS LEADING HORSES TO WATER.

Black and red chalk drawing, height 12 in., width  $16\frac{1}{2}$  in. Drawn 1794. Sold at Christie's, 1869. Reg. No. '04-141.

*From the Woodburn Collection.*

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 467. STUDY OF A COW.

Black and red chalk drawing, height  $5\frac{1}{4}$  in., width 8 in. Signed "G.M." Reg. No. '04 139.

THE RICHARD GODSON MILLNS BEQUEST.

## MORLAND, (Henry Robert).

Henry Robert Morland, father of George Morland, was born about 1730. He painted portraits in oils and drew them in pastel and also engraved in mezzotint. He was always in difficulties and more than once bankrupt. He died in a Street off Rathbone Place, November 30th, 1797.

## ✓ 468. PORTRAIT OF GEORGE MORLAND.

Panel, oval, height 11 in., width 8½ in. Reg. No. '04-57.

THE RICHARD GODSON MILLNS BEQUEST.

## MORTIMER, (John Hamilton) A.R.A.

Was born at Eastbourne in 1741. He showed an early love for art, and was sent to London, where he studied for three years under Hudson. He acquired a knowledge of the figure, and gained several of the Society of Arts' premiums. From 1763 to 1773 he was an occasional exhibitor with the Incorporated Society of Artists, and in 1778 at the Royal Academy, of which body he was the same year elected an Associate. His health, injured by early excess, gave way, and he died in London after a five days' illness in 1779.

## ✓ 469. MUSIDORA BATHING.—Thomson's "Seasons."

Oil painting on cardboard, height 8½ in., width 6½ in. Reg. No. '89-149.

THE FELIX JOSEPH GIFT.

## 470. DESIGNS (11) for Frontispieces to Bell's Edition of "The Poets of Great Britain," 1777.

India ink drawings, height 4½ in., width 2½ in. Engraved by Grignion. Reg. Nos. 257-262 and 271-276.

THE FELIX JOSEPH GIFT.

## 471. FIGURE EMBLEMATIC OF TRAGEDY.

India ink drawing, tinted with red, height 4½ in., width 2½ in. Engraved by C. Mosley. Reg. No. '90-158.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## 472. BACCHANALS.

Pen and ink drawing, tinted with brown, height 4½ in., width 6½ in. Reg. No. '90-157.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## MORTLOCK, (Ethel).

of London, painter of portraits. Exhibited at the Royal Academy and Grosvenor Gallery from 1878 to 1893.

### ✓ 478. PORTRAIT OF THE RIGHT HON. ROBERT LOWE— VISCOUNT SHERBROOKE.

The Right Hon. Robert Lowe, Viscount Sherbrooke, G.C.B., D.C.L., statesman, born at Bingham, Nottinghamshire, December 4th, 1811, was the younger son of the Rev. Robert Lowe, Rector of Bingham and Prebendary of Southwell. He was educated at Southwell, Risley, Winchester, and University College, Oxford; Professor at Oxford, 1833-42; as a barrister he settled at Sydney, N.S.W., and became a member of the Legislature, October 1843; returned to England, 1850; joined Northern Circuit, 1851; M.P. for Kidderminster, 1852-9, for Calne, 1859-68, for University of London, Nov. 17th, 1860; Vice-President of the Council on Education, June, 1859 to April, 1864; Vice-President of Board of Trade, Aug., 1855; Chancellor of the Exchequer, Dec. 9th, 1868 to Aug., 1873; Home Secretary, Aug., 1873 to Feb. 7th, 1874; created Viscount Sherbrooke, and took his seat in House of Lords, May 28th, 1880; died July 28th, 1888.

Canvas, height 24 in., width 20 in. Reg. No. '80-3.

Given by Mrs. J. CHAWORTH MUSTERS.

## NASH, (Frederick).

Frederick Nash, water-colour painter, was born in 1782 in Lambeth, where his father was a builder. He was placed under Malter, and was occasionally employed as a draughtsman by Sir R. Smirke, R.A. He first exhibited in 1800 at the Royal Academy "The North Entrance to Westminster Abbey," and continued an occasional contributor up to 1847. In 1808 he was elected a member of the Water-Colour Society, and was soon appointed draughtsman to the Society of Antiquaries. His art consisted in the pictorial treatment of architecture with the introduction of groups of figures. His best works were French subjects, their inspiration being in the architecture of French cities. He died at Brighton, December 5th, 1856.



## 474. MINIATURE DRAWING—CLAREMONT.

Sepia drawing, height  $1\frac{1}{4}$  in., width  $2\frac{1}{4}$  in. Reg. No. '89-252.

THE FELIX JOSEPH GIFT.

## 475. MINIATURE DRAWING—ROCHESTER CASTLE.

Sepia drawing, height  $1\frac{1}{4}$  in., width  $2\frac{1}{8}$  in. Reg. No. '89-253.

THE FELIX JOSEPH GIFT.

## 476. MINIATURE DRAWING—MONUMENT in the Grounds at Claremont.

Sepia drawing, height  $1\frac{1}{4}$  in., width  $2\frac{1}{4}$  in. Reg. No. '89-254.

THE FELIX JOSEPH GIFT.

## 477. MINIATURE DRAWING—WESTMINSTER ABBEY from St. James' Park.

Sepia drawing, height  $1\frac{1}{4}$  in., width  $2\frac{1}{8}$  in. Reg. No. '89-255.

THE FELIX JOSEPH GIFT.

## NASH, (Joseph).

Joseph Nash, an English water-colour painter and draughtsman, was born in 1808. He became a member of the old Water-Colour Society, where he first exhibited in 1835. His forte was the depiction of mediæval buildings and scenes. He published "Architecture of the Middle Ages," 1838; "Mansions of England in the Olden Time," 1839-49; and "Views of Windsor Castle," 1848. He also contributed illustrations to Lawson's "Scotia Delineata," 1847; E. Mac Dermott's "Merrie Days of England," 1859; and "Old English Ballads," 1864; and he drew on stone Sir D. Wilkie's "Oriental Sketches." At the Paris Exhibition of 1855 he exhibited six water-colour drawings, and was awarded an "Honourable mention." He died at Bayswater in 1878.

## 478. MINIATURE DRAWING—WINDERMERE REGATTA.

Sepia drawing, height  $2\frac{3}{8}$  in., width  $3\frac{1}{4}$  in. Reg. No. '89-297.

THE FELIX JOSEPH GIFT.

✓ 479. MINIATURE DRAWING—EVESHAM CHURCH, WORC-  
TERSHIRE.

Sepia drawing, height  $4\frac{1}{2}$  in., width  $3\frac{5}{8}$  in. Signed "Jos. Nash." Reg. No. '89-294.

THE FELIX JOSEPH GIFT.

## NASMYTH, (Alexander).

Alexander Nasmyth, landscape painter, was born at Edinburgh 1758. After studying in Edinburgh he went to London, and became an apprentice or pupil of Allan Ramsey. He studied several years in Italy, and on his return practised successfully as a landscape painter. Occasionally he painted portraits, and the best and most authentic likeness of Burns, with whom he was on friendly terms, is by him. He had many pupils. His son Patrick was an eminent landscape painter, and the landscapes of his daughters are well known. He died at Edinburgh 10th of April, 1840, aged 82.

✓ 480. GRASMERE, WESTMORELAND.

Canvas, height 18 in., width 14 in. (Panel). Reg. No. '90-1208.

THE HENRY LAMMIN BEQUEST.

## NEALE, (John Preston).

John Preston Neale was born 1771, and became a clerk in the Post Office. His works were topographical, and to give greater truth to them he studied Architecture. In 1801 he exhibited at the Academy, and was a contributor from time to time, and also to the Water Colour Society in 1817-18. He travelled through Great Britain, making drawings of Cathedrals and Churches, published in 1824-5. He also drew and designed for many publications. He died at Ipswich, November 14th, 1847.

*The following drawings were made for engravings and form part of the Felix Joseph Gift.*

481. CHISWICK HOUSE, MIDDLESEX.—Garden Front.

Sepia drawing height  $3\frac{1}{2}$  in., width  $5\frac{1}{4}$  in. Engraved by H. Bond. Reg. No. '89-132.

482. CHISWICK HOUSE, MIDDLESEX, 1829.

Sepia drawing, height  $3\frac{1}{2}$  in., width  $5\frac{1}{4}$  in. Engraved by W. Wallis. Reg. No. '89-135.

483. SHIRLEY HOUSE, SURREY.

Sepia drawing, height  $3\frac{1}{2}$  in., width  $5\frac{1}{2}$  in. Reg. No. '89-134.

484. BELVOIR CASTLE, LEICESTERSHIRE—Seat of the Duke of Rutland.

Sepia drawing, height  $3\frac{3}{8}$  in., width  $5\frac{1}{8}$  in. Reg. No. '89-136.

485. HOLWOOD, KENT.

Water colour drawing, height  $3\frac{1}{4}$  in., width  $5\frac{1}{8}$  in. Engraved by J. C. Varrall.  
Reg. No. '90-196.

486. WILTON CASTLE, YORKSHIRE.

Sepia drawing, height  $3\frac{1}{2}$  in., width  $5\frac{1}{8}$  in. Reg. No. '89-133.

487. BARHAM COURT, KENT.

Water colour drawing, height  $3\frac{3}{8}$  in., width 5 in. Engraved by W. A. Le Petit.  
Reg. No. '90-195.

488. WITTON CASTLE, DURHAM.

Sepia drawing, height  $3\frac{1}{4}$  in., width 5 in. Engraved by R. Acon. Reg. No. '89-139.

489. CAERHAYS, CORNWALL.

Sepia drawing, height  $3\frac{3}{8}$  in., width  $5\frac{1}{8}$  in. Reg. No. '89-131.

490. HOLME PARK, BERKS.—Seat of R. Palmer, Esq., 1828.

Sepia drawing, height  $3\frac{3}{8}$  in., width  $5\frac{1}{8}$  in. Engraved by W. Tombleson 1828. Reg. No. 89-137.

491. FARNHAM CASTLE, SURREY.

Sepia drawing, height  $3\frac{1}{4}$  in., width  $5\frac{1}{8}$  in. Reg. No. '89-138.

- ✓ 492. LUTON HOO, BEDFORDSHIRE.  
Sepia drawing, height  $3\frac{3}{8}$  in., width  $5\frac{1}{8}$  in. Reg. No. '89-141.
- ✓ 493. WESTON HALL, LEICESTERSHIRE.  
Sepia drawing, height  $3\frac{3}{8}$  in., width 5 in. Reg. No. 89-130.
- ✓ 494. THE OAKS, SURREY.  
Sepia drawing, height  $3\frac{1}{4}$  in., width  $4\frac{7}{8}$  in. Reg. No. '90-190.
- ✓ 495. BASILDEN PARK, BERKSHIRE.—Seat of Sir F. Sykes, Bart.  
Sepia drawing, height  $3\frac{1}{2}$  in., width  $5\frac{1}{8}$  in. Reg. No. '89-140.
- ✓ 496. VIEW OF NORMANTON PARK, RUTLANDSHIRE.  
Sepia drawing, height  $5\frac{1}{8}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-194.
- ✓ 497. WILTON CASTLE, YORKSHIRE.  
Sepia drawing, height  $3\frac{3}{8}$  in., width  $5\frac{1}{8}$  in. Reg. No. '90-191.
- ✓ 498. OFFCHURCH, WARWICKSHIRE.  
Sepia drawing, height  $3\frac{1}{2}$  in., width 5 in. Signed with initials "J.P.N.," and dated 1820. Reg. No. '90-192.
- ✓ 499. DENTON HOUSE, LINCOLNSHIRE.  
Sepia drawing, height  $3\frac{1}{4}$  in., width  $4\frac{7}{8}$  in. Reg. No. '90-193.

## NEEFFS, (Pieter).

Pieter Neeffs, the elder, was born in Antwerp about 1570. He was a scholar of the elder Hendrick Steinwyck, and like his master, was much distinguished for Gothic interiors of cathedrals and churches, especially in those in which he has so successfully introduced the effects of torchlight. His best pictures are clear and silvery, and the perspective very correct. The elder Teniers frequently inserted the figures. The Gallery of the Louvre is rich in examples of this master, nine in number, for his pictures are very rare. He died in Antwerp, 1651. He studied his art with such nice observation that every scene or building might be recognised at first sight.

He was highly skilled in perspective, and represented the rich decorations and every architectural order with such neatness of pencilling, truth, and patience, as to render his pictures objects of wonder. He left a son, Peter, who painted similar objects in an inferior manner, and who greatly injured his father's reputation by selling his own pictures for the work of "Old Neefs."

#### 500. THE CATHEDRAL OF ANTWERP.—INTERIOR.

Panel, height  $11\frac{1}{2}$  in., width  $15\frac{1}{4}$  in. Signed "Pieter Neeffs" and "Franck."  
Reg. No. '04-115.

Figures by SEBASTIAEN FRANCKEN.

Sebastiaen Francken (or Vrancx) was born at Antwerp in 1578. He was a disciple of Adam van Noort, and distinguished himself in painting battles and cavalry skirmishes, also conversation pieces, hunting parties, and landscapes with figures and animals. He likewise painted several paintings in conjunction with his son, Jan Baptist, and adorned the works of Pieter Neeffs, De Momper, and other artists, with figures. He died at Antwerp in 1647.

THE RICHARD GODSON MILLNS BEQUEST.

### NIEMANN, (Edmund John).

Edmund John Niemann was the eldest son of John Diederich Niemann, a native of Minden, in Westphalia, by Mary, daughter of the celebrated linguist, E. Philips Bridel, and was born at Islington, in 1813. His father was a member of "Lloyd's," where the subject of this sketch was occupied from the age of thirteen to twenty-six, when the love of painting, which had been a conspicuous feature in him from early boyhood, induced him, in the autumn of 1839, to relinquish his business, and give himself up to Art as a profession "never to regret it." Leaving London, he took up his residence at High Wycombe, in Buckinghamshire, seeking nature on her own ground, and worked incessantly out of doors, living in two instances, in the most out-of-the-way places, in order to be near the picturesque and beautiful. Niemann's first appearance





No. 501.

DEER STALKING IN THE HIGHLANDS.—A QUIET SHOT.

BY EDMUND JOHN NIEMANN.



in the Royal Academy was in 1844, since which time he was a constant contributor to both the metropolitan and provincial galleries. He continued to reside at High Wycombe until the year 1850, when he was induced to return to town, and accept the offices of Trustee and Honorary Secretary of the "Free Exhibition" of Art, which was held in the Chinese Gallery, at Hyde Park Corner. During the last few years of his life he suffered much from impaired health, and there was a marked declension in his later works, showing the influence of impaired sight and an enfeebled hand. On the evening of Good Friday, (April 14th,) 1876, Niemann was siezed with a fit of apoplexy, and died in about two hours, at his residence, "The Glebe," Brixton Hill, in the 63rd year of his age.

✓ 501. DEER STALKING IN THE HIGHLANDS—A Quiet Shot.

A mountainous landscape, to the left concealed behind a huge boulder are two sportsmen, taking aim at a number of deer. The effect of cloud and atmosphere is cleverly rendered.

Canvas, height 68 in., width 103 in. Painted 1860. Reg. No. '97-65.

*See Illustration.*

Bequeathed by the late MR. EDWARD COPE, J.P.

✓ 502. ARUNDEL CASTLE AND STREAM.

Canvas, height 10 in., width 16 in. Signed "Niemann," and dated '55.

Reg. No. '04-58.

THE RICHARD GODSON MILLNS BEQUEST.

## O'CONNOR, (James A.)

James A. O'Connor was born at Dublin in 1793. He was brought up as an engraver by his father. In 1813 he came to London with his friend, Francis Danby, but his means were soon exhausted, and he made his way on foot to Bristol, whence he obtained a passage back to Dublin. He returned to England in 1822, and from that time chiefly resided in London, with the exception of visits to Brussels, Paris, and

Rhenish Prussia. But his abilities were not recognised, and he had a hard struggle for existence. He occasionally exhibited at the Royal Academy from 1822; also at Suffolk Street. He died in embarrassed circumstances, at Brompton in 1841.

503. THE EDGE OF A FOREST.—STORM COMING ON.

Canvas, height  $22\frac{1}{2}$  in., width 26 $\frac{1}{2}$  in. Signed "J. A. O'Connor, 1826."

Reg. No. '04.59.

THE RICHARD GODSON MILLNS BEQUEST.

## O'NEIL, (Henry N.) A.R.A.

Henry Nelson O'Neil was born at St. Petersburg in 1817, but was brought to England at the age of five. In 1833 he became a student at the Royal Academy Schools. Some years afterwards he went to Italy with his fellow-student Elmore. On his return he rapidly rose to fame as a contributor to the Royal Academy Exhibitions, and was elected an Associate of that body in 1860. "The Death of Raphael" is considered his best picture. He also executed a number of landscapes and portraits, and was the author of various treatises on art. He died March 13th, 1880.

504. PORTRAIT OF WILLIAM POWELL FRITH, R.A.

William Powell Frith, R.A., was born in 1819. He entered the Royal Academy as a student in 1837, and exhibited his first picture there in 1840. This was followed by a succession of works illustrative of subjects taken from various authors and poets, his "Village Pastor," from Goldsmith's "Deserted Village," winning him his Associateship in 1845. In the following year appeared his "English Merrymaking a Hundred Years Ago," succeeded by "Coming of Age in the Olden Time," "Hogarth arrested as a Spy," "Ramsgate Sands," "The Derby Day" (one of the most popular pictures of modern times), "Claude Duval," "The Railway Station," "The Marriage of the Prince of Wales," "Charles the Second's last Sunday," "Dinner in Boswell's Lodgings," and "Salon d'Or." He was elected an Academician in 1853.

Painted on millboard, height 19 in., width 16 in. Reg. No. '04-60.

THE RICHARD GODSON MILLNS BEQUEST.

## OPIE, (John) R.A.

John Opie, whose real name was Oppy, was born May, 1761, at St. Agnes, near Truro, in Cornwall, where his father was a carpenter, and where it was intended that he should follow the same trade. But he early showed great abilities, was fond of study, and had so great a love for drawing that it was "more to him than his daily bread." Opie's endeavours to become an artist so angered his father, that he treated him with great severity and did all in his power to prevent his pursuit of what he considered an unprofitable profession. An uncle, however, noting the lad's abilities, gave him much encouragement; and the celebrated Dr. Wolcott procured him several commissions in Truro, and then, taking him to London, maintained him in his own house, and introduced him to Sir Joshua Reynolds. In a short time Opie became so popular that he was spoken of as the "Cornish Wonder." This "terrific popularity," as Opie termed it, toned down in course of time, and his sitters became less numerous, but he still maintained a good position as a portrait-painter; and his small historical pieces were considered to have great merit; Opie was made an Associate of the Royal Academy in 1786, and a full member in the following year; and when Fuseli resigned in 1805, he was appointed Professor of Painting in his stead. Opie was a man of much learning; he wrote many clever articles for the magazines of his time, and delivered four lectures at the Academy. He died rather suddenly in the forty-sixth year of his age, and was buried near Sir Joshua Reynolds in the Cathedral of St. Paul's, April 20, 1807.

✓ 5405. GIRL AND CAT.—Attributed to John Opie, R.A.

Canvas, height 30 in., width 25½ in. Reg. No. '00-61.

THE RICHARD GODSON MILLNS BEQUEST.



## OSCROFT, (Samuel William).

Samuel W. Oscroft was born at Hyson Green, Nottingham. At a very early age he became a student at the School of Design, at that time in Beck Lane, afterwards at Plumtre House, Commerce Square, and finally Waverley Street, continuing his art studies, under successive masters, for thirty years, gaining many prizes and medals. When only fifteen years of years of age he came prominently under the notice of Mr. Louis Heymann, who commissioned him to design a lace curtain for the Exhibition of 1851, the subject being "The Rose, Shamrock and Thistle." This was made on a new machine, 90 inches wide, and was so successful that it may be said to have been the beginning of the success that afterwards attended the lace curtain trade in Nottingham. He designed for William Cope till twenty years of age, and from that time he became connected with the firm of Heymann & Alexander, with whom he remained as head designer for thirty years, and for whom he made some of his finest designs. But it is as a landscape painter in water colours that he is best known, and his great love for painting eventually decided him to give up business and devote his time entirely to that branch of art. His gift to the City Art Museum in 1901 comprises many paintings of local scenes of rustic beauty that have long since disappeared, and though many of them are early works all are carefully drawn and studied and faithful transcripts of nature.

### 506. ON THE TRENT, LOOKING TOWARDS CLIFTON GROVE, NOTTINGHAM.

Water colour drawing, height 10 in., width 14 in. Painted 1885. Reg. No. '01-58.

Given by MR. SAMUEL W. OSCROFT.

### 507. THE LOCK, KING'S MILLS, CASTLE DONINGTON.

Water colour drawing, height 9½ in., width 14 in. Reg. No. '01-59.

Given by MR. SAMUEL W. OSCROFT.



No. 511. EARLY MORNING—THE TRENT FROM THE WILLOW HOLT, WILFORD.

BY S. W. OSCROFT.



- ✓ 508. NOTTINGHAM CASTLE.  
Water colour drawing, height  $6\frac{1}{4}$  in., width  $9\frac{1}{2}$  in. Painted 1860. Reg. No. '01-38.  
Given by MR. SAMUEL W. OSCROFT.
- ✓ 509. ON THE TRENT NEAR CLIFTON GROVE.  
Water colour drawing, height 15 in., width 22 in. Painted 1896. Reg. No. '01-39.  
Given by MR. SAMUEL W. OSCROFT.
- ✓ 510. EARLY SPRING, WILFORD MEADOWS, NEAR WILFORD BRIDGE, NOTTINGHAM.  
Water colour drawing, height 15 in., width 22 in. Painted 1892. Reg. No. '01-40.  
Given by MR. SAMUEL W. OSCROFT.
- ✓ 511. EARLY MORNING—THE TRENT FROM THE WILLOW HOLT, WILFORD.  
Water colour drawing, height 9 in., width  $13\frac{3}{4}$  in. Painted 1869. Reg. No. '01-41.  
*See Illustration.*  
Given by MR. SAMUEL W. OSCROFT.
- ✓ 512. EARLY MORNING, WILFORD.  
Water colour drawing, height  $9\frac{3}{4}$  in., width  $13\frac{3}{4}$  in. Painted 1868. Reg. No. '01-42.  
Given by MR. SAMUEL W. OSCROFT.
- ✓ 513. A STUDY OF THE OLD TRENT BRIDGE.  
Water colour drawing, height  $5\frac{1}{2}$  in., width 9 in. Painted 1864. Reg. No. '01-43.  
Given by MR. SAMUEL W. OSCROFT.
- ✓ 514. LADY BAY BRIDGE, SUNSET ON THE GRANTHAM CANAL, NEAR NOTTINGHAM.  
Water colour drawing, height 4½ in., width 7 in. Painted 1870. Reg. No. 01-44.  
Given by MR. SAMUEL W. OSCROFT.
- ✓ 515. OLD COTTAGES, WILFORD.  
Water colour drawing, height 9 in., width 12½ in. Painted 1878. Reg. No. '01-45.  
Given by MR. SAMUEL W. OSCROFT.
- ✓ 516. MOWING GRASS, NOTTINGHAM MEADOWS.  
Water colour drawing, height  $6\frac{1}{2}$  in., width  $9\frac{3}{4}$  in. Painted 1870. Reg. No. '01-46.  
Given by MR. SAMUEL W. OSCROFT.

517. CROCUS GATHERERS, NOTTINGHAM MEADOWS—THE  
LAST PATCH.

Water colour drawing, height 14½ in., width 21½ in. Painted 1896. Reg. No. '01-47.

Given by MR. SAMUEL W. OSCROFT.

518. WILFORD CHURCH.

Water colour drawing, height 7 in., width 10 in. Painted 1868. Reg. No. '01-48.

Given by MR. SAMUEL W. OSCROFT.

519. RADCLIFFE-ON-TRENT IN FLOOD.

Water colour drawing, height 8½ in., width 12½ in. Painted 1870. Reg. No. '01-49.

Given by MR. SAMUEL W. OSCROFT.

520. TRENT BRIDGE, NOTTINGHAM.

Water colour drawing, height 8 in., width 14½ in. Painted 1868. Reg. No. '01 50.

Given by MR. SAMUEL W. OSCROFT.

521. EVENING, WILFORD GREEN, NOTTINGHAM.

Water colour drawing, height 7 in., width 10 in. Painted 1879. Reg. No. 01-51.

Given by MR. SAMUEL W. OSCROFT.

522. WILFORD GREEN, NOTTINGHAM.

Water colour drawing, height 6½ in., width 10 in. Painted 1863. Reg. No. 01-52.

Given by MR. SAMUEL W. OSCROFT.

523. WILFORD CHURCH.

Water colour drawing, height 10 in., width 14 in. Painted 1882. Reg. No. '01-53.

Given by MR. SAMUEL W. OSCROFT.

524. SUMMER DAY—OLD COTTAGES, WILFORD.

Water colour drawing, height 9 in., width 14 in. Painted 1880. Reg. No. '01-54.

Given by MR. SAMUEL W. OSCROFT.

525. EVENING—WILFORD CHURCH.

Water colour drawing, height 7 in., width 10 in. Painted 1872. Reg. No. '01-55.

Given by MR. SAMUEL W. OSCROFT.





No. 529.

LE NAIADI.  
BY G. PAGLIETTI.



## ✓ 526. ON THE RIVER TRENT, THE FORD, WILFORD.

Water colour drawing, height  $18\frac{1}{2}$  in., width  $32\frac{1}{2}$  in. Painted 1895. Reg. No. '01-56.

Given by MR. SAMUEL W. OSCROFT.

## ✓ 527. OAK IN SPRING, SHERWOOD FOREST.

Water colour drawing, height  $10\frac{1}{2}$  in., width 15 in. Painted 1894. Reg. No. '01-57.

Given by MR. SAMUEL W. OSCROFT.

## OUWATER, (Isaak).

Isaak Ouwater was born in 1747, at Amsterdam. He painted there, at Utrecht, and at Haarlem. He died at Amsterdam in 1793.

## 528. BACK OF NEW PALACE AND CHURCH, AMSTERDAM.

Canvas, height 21 in., width  $26\frac{1}{2}$  in. Signed "Ik. Ouwater." Reg. No. '04-94.

THE RICHARD GODSON MILLNS BEQUEST.

## PAGLIEJ, (G.)

*Italian School.*

## 529. LE NAIADI. (The Nymphs).

Two water nymphs are depicted lying in a shell on the sea beach. The mouth of a cavern forms the back ground, from which sea gulls are flying.

Canvas, height 57 in., width 84 in. Reg. No. '85-2. *See Illustration.*

## PALAMEDES, (Anthonie).

Anthonie Palamedes was the son of Palamedes Stevaerts, a gems engraver of Delft, and was born in that city in 1600. He painted portraits and conversations, and was particularly successful in the rendering of groups of small figures in interiors, at meals or musical entertainments. He was admitted into the Guild of St. Luke in 1621, and later filled the important office of Dean. He died in 1673.

## 580. INTERIOR WITH CAVALIERS AND LADIES.

Panel, height 23½ in., width 34½ in. Signed "A. Palamedes." Reg. No. '04-95.

THE RICHARD GODSON MILLNS BEQUEST.

## PALMER, (Samuel).

Samuel Palmer was born at Surrey Square, St. Mary's, Newington, on 27th January, 1805, and began painting in his 13th year. He exhibited an oil painting at the British Institution in 1819. Making the acquaintance of John Linnell, (whose daughter he afterwards married), he was introduced to Blake, and studied the figure and other necessary elements of his art, improving himself in technical power, both in oil and water colour. In 1837 he visited France and Italy, and spent two years in the latter country, which no doubt influenced his future practice. He was elected an Associate of the Water Colour Society in 1843, and full Member in 1855. His first election decided him as to his future practice in water colours, to which he afterwards confined himself, showing very exceptional power and skill. He devoted much time and attention to etching, and executed some admirable reproduction of his pictures. He died May 24th, 1881, aged 76.

## 581. CALEDON AND AMELIA. (Thomson's Poems).

"Fear not," he said,  
 "Sweet innocence, . . . . .  
 'Tis safety to be near thee, sure, and thus to clasp  
 perfection."—*Thomson.*

Water colour drawing, height 5½ in., width 6 in. Reg. No. '90-240.

THE FELIX JOSEPH GIFT.

## PARTRIDGE, (John).

John Partridge, portrait painter, was born February 28th, 1790. Little is known of his early career. In 1815 he appears as an exhibitor at the Royal Academy, sending

portraits in that year, and in 1817-18-19, and from that time was a regular contributor to the exhibitions. In 1843 he exhibited two portraits, the Queen and Prince Albert, both of which were engraved. In 1845 he was appointed portrait painter extraordinary to Her Majesty and the Prince. His portraits were carefully drawn and painted, his likenesses good, and his portrait of the Queen was popular. He died November 25th, 1872, in his 83rd year.

✓ 592. THE SEVEN AGES OF MAN.—A Study.

Water colour drawing, height 13 in., width 19½ in. Reg. No. '90-784.

THE FELIX JOSEPH GIFT.

## PAYNE, (William).

William Payne, born about 1760, was in early life employed in Plymouth Dockyard, but having a love of art he devoted himself to it. His manner of painting had originality, and he produced some good effects of colour. In 1790 he removed to London, and obtained a good practice as a drawing-master. From 1809 to 1813 he was an Associate of the Water-Colour Society, after which there is no trace of him.

✓ 593. PORTRAIT OF WILLIAM PAYNE.

Canvas, height 17½ in., width 13½ in. Reg. No. '04-63.

THE RICHARD GODSON MILLNS BEQUEST.

## PETERS, (Rev. Matthew William) R.A.

Was a native of the Isle of Wight. His father held a post in the Customs in Dublin. He studied at the Academy of Design in that city, and gained a premium at the Society of Arts in 1759. He visited Rome twice, and also Venice in 1773-4. He copied various works, and subsequently painted historical and Shakespearian subjects. He was elected A.R.A. in 1771, and R.A. 1777, but before that he had entered



at Exeter College, Oxford. In 1783 he had taken Orders, and only exhibited again in 1785. In 1799 he resigned his Academical honours. He died at Brasted Place, Kent, March 20th, 1814, having held successively three livings. He was a Prebendary of Lincoln Cathedral, and Chaplain to the Prince Regent.

✓ 534. MUCH ADO ABOUT NOTHING—Act III., Scene I.

Water colour drawing (oval), height 5 in., width 4 in. Reg. No. '89-333.

THE FELIX JOSEPH GIFT.

## PHILLIP, (John) R.A.

John Phillip, R.A., born at Aberdeen in 1817, gave early indication of his artistic ability. In 1837 he became a student of the Royal Academy, and first attracted notice by his pictures of Scotch subjects, "The Catechism," "The Baptism," &c. His most important works until 1851 were "The Free Kirk" and "Drawing for the Militia," when, in consequence of severe illness, he went to Spain to recruit his health, and remained there five years. Inspired by a total change of life and climate, he produced a series of subjects illustrative of the beauty and coquettish grace of Spanish women. "A Visit to Gipsy Quarters," "The Andalusian Letter Writer," "The Prayer of Faith Shall Save the Sick," "A Chat round the Braserio," "Youth at Seville," "A Spanish Wake," "A Huff," and many similar pictures are all remarkable for their perception of character, careful modelling, and rich and healthy colour, but are deficient in subtlety of tone. He was elected a Royal Academician in 1859, and died in 1867.

✓ 535. WATER CARRIER OF SEVILLE.

Canvas, height 54 in., width 37 in. Signed "J.P., 1859." Reg. No. '04-65.

THE RICHARD GODSON MILLNS BEQUEST.



No. 536.

LADY WITH GUITAR.

BY JOHN PHILLIP, R.A.



## ✓ 586. LADY WITH GUITAR.

Canvas, height 44½ in., width 19½ in. Reg. No. '04-64.

THE RICHARD GODSON MILLNS BEQUEST.

## PILLEMENT, (Jean).

Jean Pillement was born at Lyons about 1728, and after receiving his education in that city, went to Paris and Vienna, and after 1763 to London. He painted in oil or pastel a few pictures of landscapes and fancy subjects; he treated similar subjects in pencil drawings and water colours, which were finished with great neatness and labour. Between 1773 and 1780 he occasionally exhibited at the Free Society of Artists, but in the former year he dropped for a time the practice of his art on account of ill-health, and returned to Avignon. He became painter to Marie Antoinette and to the last king of Poland, but finally settled again at Lyons, where he died early in the 19th century.

## ✓ 587. LANDSCAPE—In the foreground are two French peasant women, conversing with a man who is resting by the side of a brook under a tree.

Pencil and wash drawing, height 8½ in., width 12 in. Signed "J. Pillement."  
Reg. No. '91-147.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## POTT, (Laslett J.) R.B.A.

Laslett J. Pott was born at Newark-upon-Trent in 1837. He showed in early childhood a love of Art, and at the age of five made pencil drawings of hunting scenes and seascapes. Articled at sixteen to an architect in Nottingham, but "styles, examples, cusps and columns," &c., he had no sympathy with, and his father consented to his going to London, where he

studied in the Art School of Mr. Carey, and under Mr. Alexander Johnstone, subsequently under the eminent Academician, W. P. Frith. In 1863 his picture "Puss in Boots" was placed upon the line in the Royal Academy Exhibition, and from this date he was a regular contributor to the above exhibition, his pictures being invariably hung upon the line. He was a member of the Royal Society of British Artists. Engravings of most of his important works have been published. He died in London, August 1st, 1898.

✓ 588. MARY, QUEEN OF SCOTS, BEING LED TO EXECUTION.

" 'Allons donc,' she then said 'let us go;' and passing out, attended by the Earls, and leaning on the arm of an officer of the Guard, she descended the great staircase to the hall."—Froude's "History of England."

Canvas, height 50 in., width 72 in. Exhibited R.A., 1871. Reg No. '98-97.

*See Illustration.*

✓ 589. PORTRAIT OF LORD BYRON.

Copied from the original portrait by Thomas Phillips, R.A., in Newstead Abbey.

Canvas, height 36 in., width 28½ in. Reg No. '03-28.

Given by Mr. T. I. BIRKIN, D.L., J.P.

## POUSSIN, (Nicholas).

Nicholas Poussin was born in June, 1594, at Villers, a hamlet in the district of Les Andelys, in Normandy. After some opposition he succeeded in obtaining his parents' consent to his receiving instructions from an artist named Quentin Varin, who passed some time, about 1610, at Les Andelys. From him Poussin learnt to paint in distemper and oils. He was desirous of continuing his studies at Paris, and at the age of eighteen, he quitted home secretly, and managed to reach the capital unaided by friends, and with the slenderest resources. In Paris he continued his training under Ferdinand Elle, and afterwards under L'Allemand. Though doubtless he received some assistance from these masters, his progress





No. 538.

MARY, QUEEN OF SCOTS, BEING LED TO EXECUTION.

BY LASLETT J. POTT, R.B.A.



was due rather to the study of Marc Antonio's engravings after Raphael and Guilio Romano. In 1620 Poussin resolved to make an attempt to reach Rome, but he only got as far as Florence, when he was compelled to turn back. Settling again in Paris he formed an acquaintance with Phillippede Champaigne, and the two worked some time under Duchesne on the decorations of the Luxembourg. But this employment soon became irksome, and Poussin again endeavoured to reach Rome. On this occasion his resources failed him by the time he reached Lyons, and he had to exercise his brush to procure the means to return to Paris. Here a series of pictures which he executed for the Jesuits attracted the notice of the Italian poet, the Cavaliere Marini, who gave him lodgings in his house, and on Marini's return to Rome, Poussin followed him there in the year 1624. He became intimate with Duquesnoy, the Flemish sculptor, and the two artists worked together with a congenial ardour in their study of ancient art. Poussin improved his knowledge of anatomy under the guidance of Nicholas Larcher, a surgeon then practising in Rome. In 1630 he married the eldest daughter of Jacques Dughet and subsequently adopted his wife's brothers, one of whom became an engraver and the other a painter. With his wife's marriage portion Poussin bought the house on the Pincian which became his home. On the return of Cardinal Barberini to Rome, the star of the painter began to be in the ascendant. In 1639 M. de Noyers, the superintendent of the royal buildings, made overtures to induce him to come to Paris. The Louis XIII. expressed his royal wishes, and although Poussin yielded, it was not until 1640 that he arrived in France. He was received with great favour. But the two years passed by him in Paris were a period of much disquiet, and in 1642, under the pretence of fetching his wife, he returned to Rome, and never returned to his native country. He died in Rome on November 19th, 1665, and was buried in the church of S. Lorenzo in Lucina.

- ✓ 540. CASTLE AND FORTIFICATIONS UPON AN ELEVATION,  
WITH HOUSES AND OTHER BUILDINGS BELOW.

Sepia line and wash drawing, height  $12\frac{1}{2}$  in., width 18 in. Reg. No. '91-149.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## PRICE, (Caroline Mary).

- ✓ 541. VIEW OF THE ANCIENT GATEWAY TO NOTTINGHAM  
CASTLE.

Water colour drawing, height  $12\frac{3}{4}$  in., width  $8\frac{3}{4}$  in. Painted about 1830.

Reg. No. '03-21.

Given by MR. JOHN STORER BEVERIDGE.

- ✓ 542. PILLARS AT THE FOOT OF THE OLD STEPS LEADING  
TO NOTTINGHAM CASTLE.

India ink drawing, height 6 in., width  $3\frac{1}{2}$  in. Reg. No. '02-71.

Given by MR. JOHN STORER BEVERIDGE.

- ✓ 543. CASTLE LODGE AND ENTRANCE TO NOTTINGHAM  
PARK, WITH MR. GEORGE FREETH STANDING AT  
HIS GATE.

Sepia drawing, height  $3\frac{1}{2}$  in., width 5 in. Reg. No. '02-73.

Given by MR. JOHN STORER BEVERIDGE.

## PRICE, (Sarah Woodward).

- ✓ 544. THE OLD BASTION OPPOSITE CASTLE TERRACE, WITH  
THE "OLD GENERAL" SELLING NEWSPAPERS.

Pencil drawing, height  $8\frac{1}{2}$  in., width  $10\frac{1}{2}$  in. Reg. No. '02-72.

Given by MR. JOHN STORER BEVERIDGE.

## PROVIS, (A.)

- ✓ 545. INTERIOR—Woman with a child, boy and dog, at a fireside.

Sepia drawing (circular), diameter 6 in. Reg. No. '89-296.

THE FELIX JOSEPH GIFT.

## PYNACKER, (Adam).

*Dutch (Delft) School.*

Adam Pynacker, sometimes erroneously called Adriaen, was born at Pynacker, near Delft, in 1621, and went when young to Rome, where for three years he studied the works of the most distinguished landscape painters. On his return to Holland he soon gave proof of how much he had profited by his travels. His style was something in common with that of Jan Both. It is, however, at once more decorative and less true to nature. His composition is excellent, but his colour too cold, and his texture metallic. Pynacker died at Amsterdam, where he was buried on March 28th, 1673.

### 546. LANDSCAPE WITH CATTLE.

Representing a winding roadway; wood to the left, with cattle and figures under trees; waterfall to right, hills in the distance.

Canvas, height 82 in., width 60 in. Reg. No. '94-19.

Given by MR. J. H. WALTERS.

### 547. A MOUNTAINOUS LANDSCAPE WITH PEASANTS.

Canvas, height 35½ in., width 30 in. Signed "A. Pynacker." Reg. No. '04-96.

THE RICHARD GODSON MILLNS BEQUEST.

## PYNE, (Chas. Claude).

Charles Claude Pyne, an English water-colour artist, was born in 1802. For many years he was teacher of drawing in the Grammar School at Guildford, in which town he died in October, 1878.

### ✓ 548. INTERIOR—A butcher dressing a carcase.

Water colour drawing, height 3½ in., width 4½ in. Signed "Chas. C. Pyne."  
Reg. No. '90-179.

THE FELIX JOSEPH GIFT.



549. INTRODUCED TO HIS AUNT.—Interior of a drawing room, a lady is seated in an arm-chair, receiving a gentleman who is introduced by another.

Water colour drawing, height  $3\frac{3}{4}$  in., width  $2\frac{3}{4}$  in. Signed "Charles C. Pyne."  
Reg. No. '90-254.

THE FELIX JOSEPH GIFT.

550. TWO GENTLEMEN IN A GARDEN.—For Book Illustration.

Water colour drawing, height  $4\frac{1}{4}$  in., width  $3\frac{3}{8}$  in. Signed "Charles C. Pyne"  
Reg. No. '90-320.

THE FELIX JOSEPH GIFT.

## RAMBERG, (John Henry).

John Henry Ramberg, subject painter and engraver, was born at Hanover in 1763, and came in early life to England. He is reputed to have been for a time a pupil of Sir Joshua Reynolds, and of Bartolozzi. From 1782 to 1788 he was a contributor to the Academy exhibitions, and in 1789, with the sanction of the King (George III.), he drew and engraved the portraits of the Princesses. He painted mainly subjects for book illustration, and was engaged in Boydell's Shakespeare Gallery. There are some humorous caricatures also by him. A clever picture drawn by him of Sir Joshua Reynolds showing the Prince the paintings of the Royal Academy exhibition, 1784, the room filled with pleasing groups, is well engraved in line. He engraved in aquatint, and in the chalk manner, and etched. He travelled in Italy, France, Holland, and Germany and is supposed to have died at Hanover, July 1st, 1840.

551. CHARITY—A lady with three children.

Water colour drawing, (oval) height  $4\frac{1}{4}$  in., width  $3\frac{1}{4}$  in. Signed "J. Ramberg," and dated 1786. Reg. No. '90-217.

THE FELIX JOSEPH GIFT.

## REDGATE, (Arthur W.)

### ✓ 552. TRESPASSERS.

Canvas, height 20½ in., width 30½ in. Painted 1902. Reg. No. '02-32.

THE HOLBROOK BEQUEST.

## REDGATE, (Sylvanus).

### ✓ 553. PORTRAIT OF MAJOR JONATHAN WHITE, R.H.R.—“The Old Adjutant.”

Major Jonathan White, a native of Nottingham, was born 29th February, 1804; enlisted in 1820; and as early as 1823, being only nineteen, he was raised to the rank of sergeant; 1825, colour-sergeant; 1835, sergeant-major; served in the first Afghan War, 1839, in the 2nd Queen's Royal's, took part in the actions Candahar, Kelat, Ghuznee, and Cabul; particularly recommended to notice for conspicuous and gallant conduct at the storming of Ghuznee and Kelat. Invalided from India and pensioned, 1843. In May, 1859, assisted in forming the Robin Hood Rifles; March, 1860, adjutant of the regiment, with the rank of captain. Retired on the 30th May, 1879, with the rank of major in the Army, after twenty years' service as adjutant of the “Robin Hoods.”

Canvas, height 22 in., width 18 in. Reg. No. '83-25.

### ✓ 554. PORTRAIT OF HENRY DAWSON—Artist, born 1811, died 1878. For memoir see page 51.

Millboard, height 16½ in., width 13½ in. Reg. No. '01-37.

Given by MR. WILLIAM BRADSHAW.

### ✓ 555. PORTRAIT OF JOSIAH GILBERT—Artist and Writer.

Josiah Gilbert was born at Rotherham, Yorks., 7th October, 1814, and was the elder son of the Rev. Joseph Gilbert, the eminent Congregational minister, and his wife, Ann Taylor, of Ongar; entered Sass's Art School, and afterwards became a student of the Royal Academy Schools, where he was one of the prize students of his year; his portraits are in slightly coloured crayon; he was a man of various interests and accomplishments—artist, art critic, traveller—joint author of “The Dolomite Mountains,” 1864; “Memorials of Ann Taylor” (Mrs. Gilbert), 1874; “Cadore or Titian's Country,” 1869; “Landscape in Art,” 1885; &c.; was a distinguished member of the Alpine Club; on his death in 1892 the Alpine Club Journal for November contained a long notice of him from the pen of Douglas W. Freshfield, the well-known explorer of the Caucasus.

Millboard, height 18 in., width 14 in. Reg. No. '02-96.

## REINAGLE, (Ramsey Richard) R.A.

R. R. Reinagle, R.A., portrait and animal painter. Born March 19th, 1775. He was the son of Philip Reinagle, R.A. He painted both history and portrait, and also animals and landscapes, but chiefly excelled in the latter, exhibiting at the Academy at a very early age. Some of his early life was passed in Italy, and in 1796 he was studying in Rome, and afterwards in Holland from the Dutch masters. In 1806 he exhibited with the Water-Colour Society some Italian Landscapes, and in 1807 was elected a member of the Society, and continued to exhibit, mostly scenes in Italy, up to 1812. He had during this time been a regular exhibitor also at the Academy, and in 1814 he was elected an associate and in 1823 a full member. In 1848, having purchased a landscape and exhibited it at the Academy as his own, he was, after a full inquiry, called upon to resign his diploma. He did not, however, cease to exhibit at the Academy, sending for the last time two landscapes in 1857, nor did the Academy withhold their assistance from him; he received till his death a liberal allowance from the Academy funds. He died at Chelsea, November 17th, 1862, aged 87.

✓ 556.—MOUNTAINOUS LANDSCAPE—View of the South side of Sorrento.

Water colour drawing (unfinished) height  $14\frac{1}{2}$  in., width  $20\frac{1}{2}$  in. Signed "Reinagle."  
Reg. No. '91-156.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## RENI, (Guido).

Guido Reni was born at Calvenzano, near Bologna, in 1575. His father, a music master, placed him first with Denis Calvaert and afterwards in the studio of the Carracci. He also studied fresco painting under Ferrantini. His first works, however, betray the imitation of Caravaggio, combined with

a sincere regard for nature. In 1596 Guido went to Rome. There he added the study of Raphael to the knowledge he had gathered in his native place. After painting the famous "Aurora preceding the Chariot of the Sun," he visited Bologna, but was soon recalled to Rome. He also spent some time in Naples, whence he was driven by the jealousy of the Neapolitan painters. Towards the end of his life Guido is said to have been an inveterate gambler, and to have forced his gift of rapid execution in order to supply the losses thus incurred. He died at Bologna in 1642.

#### 557. THE MARTYRDOM OF ST. PETER.

Sepia drawing, height 18 in., width 10½ in. Reg. No. '91-140.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

558. FIGURE SUBJECT.—On the ground lies the body of a headless man, on either side is a woman, the one on the left is holding open a bag, while the one on the right is in the act of putting in the beheaded man's head.

Sepia drawing, outline, height 9 in., width 10½ in. Reg. No. '91-143.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## RICHMOND, (George) R.A.

George Richmond was born on March 28th, 1809, at Brompton, then a suburban village. His father, Thomas Richmond, was a well-known miniature painter, and from him he obtained his first lessons in art. In 1824 he was admitted a student to the Royal Academy Schools; worked under Fuseli, then Keeper of the Academy, and in 1825 exhibited for the first time at the Royal Academy Exhibition. About this time he made the acquaintance of that eccentric genius, William Blake the poet-artist, and became one of his most devoted admirers and followers. Blake's influence on Richmond, though brief, was strong, and is clearly marked in his picture "Christ and the Woman of Samaria," now in the

Tate Gallery. After 1831, and for many years, his contributions were portraits, either in oil, water colours, or crayons. In 1831 he married Miss Tatham, and in 1837 went to Italy for his health, where he spent two years, in Florence, Venice, and Rome. In 1857 was elected an Associate of the Royal Academy, and in 1860 was engaged to execute a monument to Bishop Blomfield, in St. Paul's Cathedral, which was finished in 1865. The Universities of Oxford and Cambridge conferred upon him the honorary degrees of D.C.L. and LL.D. respectively. In 1867 became a Royal Academician, and in the following year exhibited as his diploma picture a portrait of the Bishop of Oxford who was chaplain to the Academy. The last oil paintings exhibited by him were portraits of the Archbishop of Canterbury and Canon Liddon in 1880, and in 1884 was represented by a marble bust of Dr. Pussey. His profound knowledge of art secured for him, on the death of Sir William Boxall, the offer from Mr. Gladstone of the Directorship of the National Gallery, but he declined it, probably an account of advanced age. He died in London on March 19th, 1896, at the age of 87.

✓ 559. PORTRAIT OF TOM ALLOM.

Canvas, height 41½ in., width 29½ in. Reg. No. '04-66. See biographical note No. 2.

THE RICHARD GODSON MILLNS BEQUEST.

## RIVIERE, (Briton) R.A.

Briton Riviere was born in London in 1840, being the son of Mr. W. Riviere, an artist of standing in London, who contributed to the Westminster Hall Exhibition of Cartoons in 1843, and who was head of the Drawing School at Cheltenham College, and afterwards a teacher of drawing at Oxford. He studied under his father for nine years; entered the University and took his M.A. degree in 1873. The first pictures he exhibited were home rural scenes, such as "Sheep





No. 560.

AN OLD WORLD WANDERER.

BY BRITON RIVIERE, R.A.



on the Cotswolds," in the Royal Academy, 1858. For four years after that he came under the influence of the Pre-Raphaelites, and his pictures were rejected at the Academy during that period. Since 1864 he has painted many famous pictures, always choosing his subject among animals. Elected A.R.A. in 1878, and a Royal Academician in 1881.

✓ 560. AN OLD WORLD WANDERER.

Canvas, height 42½ in., width 68 in. Painted 1887. Reg. No. '03-9. *See Illustration.*

Given through PROFESSOR FRANK CLOWES, D.Sc.

## ROBERTSON, (Andrew).

Andrew Robertson, a Scottish painter, was born at Aberdeen in 1777. When young he had some instruction in art from Alexander Nasmyth. Robertson graduated at the Aberdeen University, and in 1801 made his way on foot to London, where he attracted the notice of Benjamin West, and completed his art training in the Academy Schools. His ability procured him a large practice, and he became the foremost miniature painter of the day. In 1815 he made a tour in France and Italy. He was one of the founders of the Artists' Benevolent Institution and retired from his profession in 1841, and died at Hampstead in 1845.

✓ 561. PORTRAIT OF MRS. HARRISON, THE SINGER.

Miniature painting on ivory, height 4⅞ in., width 3½ in. Reg. No. '04-150.

THE RICHARD GODSON MILLNS BEQUEST.

## ROLFE, (A. T.)

✓ 562. "TIMBER HILL," NEAR ADDLESTONE, SURREY.

Water colour drawing, height 10 in., width 13¾ in. Dated 1854. Reg. No. '90-1216.

THE HENRY LAMMIN BEQUEST

## Roos, (Philipp Peter).

(Called Rosa da Tivoli.)

Philipp Peter Roos was born at Frankfort, in 1657. He early gave proofs of capacity, and was noticed by the Landgrave of Hesse, who took him under his protection, sending him to Italy to continue his studies, making him an allowance sufficient for his support. He designed every object from nature, and to facilitate this practice established himself at Tivoli, where he kept a kind of menagerie, for the purpose of drawing animals with the greater correctness. He died at Rome in 1705.

### 563. SHEPHERD, SHEEP AND DOG.

Canvas, height 54 in., width 83½ in. Reg. No. '79-206.

Given by Mr. FREDERICK C. SMITH, J.P.

## ROSS, (Sir William Charles) R.A.

Sir William Charles Ross was born at London in 1794. At a very early age he showed a predilection for art, and entered the school of the Academy in 1808, winning many prizes. He was awarded by the Society of Arts no less than seven premiums between 1807 and 1821. He first exhibited at the Royal Academy in 1809, when he was scarcely sixteen years of age, and for several years he exhibited historical works. In 1814 he became assistant to Andrew Robertson, and at length devoted himself entirely to miniature painting, and it is said that he painted over 2,200 miniatures. He was elected an Associate of the Royal Academy in 1838, and an Academician the following year, when he also received his knighthood. In the cartoon competition of 1843 he won a premium of £100, and continued in full practice until 1857, when he was struck by paralysis. After a period of considerable suffering he died on January 20th, 1860.

✓ 564. PORTRAIT OF AMELIA FITZCLARENCE, VISCOUNTESS FALKLAND.

Ivory, height  $1\frac{3}{4}$  in., width  $1\frac{1}{2}$  in. Painted 1827. Reg. No. '04-151.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 565. PORTRAIT OF WILLIAM HENRY, LORD KILMARNOCK, EARL OF ERROL.

Ivory, height  $1\frac{3}{4}$  in., width  $1\frac{1}{2}$  in. Painted 1827. Reg. No. '04-152.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 566. PORTRAIT OF A LADY, SEATED.

Oval, height  $3\frac{1}{4}$  in., width  $2\frac{3}{4}$  in. Reg. No. '04-155.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 567. PORTRAIT OF A LADY.

Oval, height  $2\frac{1}{4}$  in., width  $1\frac{3}{4}$  in. Reg. No. '04-155a.

THE RICHARD GODSON MILLNS BEQUEST.

## SAAN, (P. de).

568. INTERIOR—FIGURES SEATED AT TABLE, SINGING.

Panel, height  $10\frac{1}{4}$  in., width  $7\frac{3}{4}$  in. Reg. No. '04-116.

THE RICHARD GODSON MILLNS BEQUEST.

## SAMUEL, (George).

George Samuel, landscape painter, practised both in oil and water-colours. A clever view of the Thames by him, from Rotherhithe Stairs, during the frost of 1789, the shipping frozen in and surrounded by groups of figures, was much praised at the time. He made drawings for the illustration of "Grove Hill," a poem, published in 1799; at the beginning of the 19th Century had already gained a reputation, and his landscapes much esteemed. He was a good draughtsman and skilful painter. From 1786 to 1823 he was an exhibitor



at the Royal Academy and at the British Institution. Soon after the last date he was killed by an old wall falling upon him, while he was sketching. F. Jukes engraved after him two views of Windsor.

✓ 569. HAY CASTLE, BRECKNOCKSHIRE.

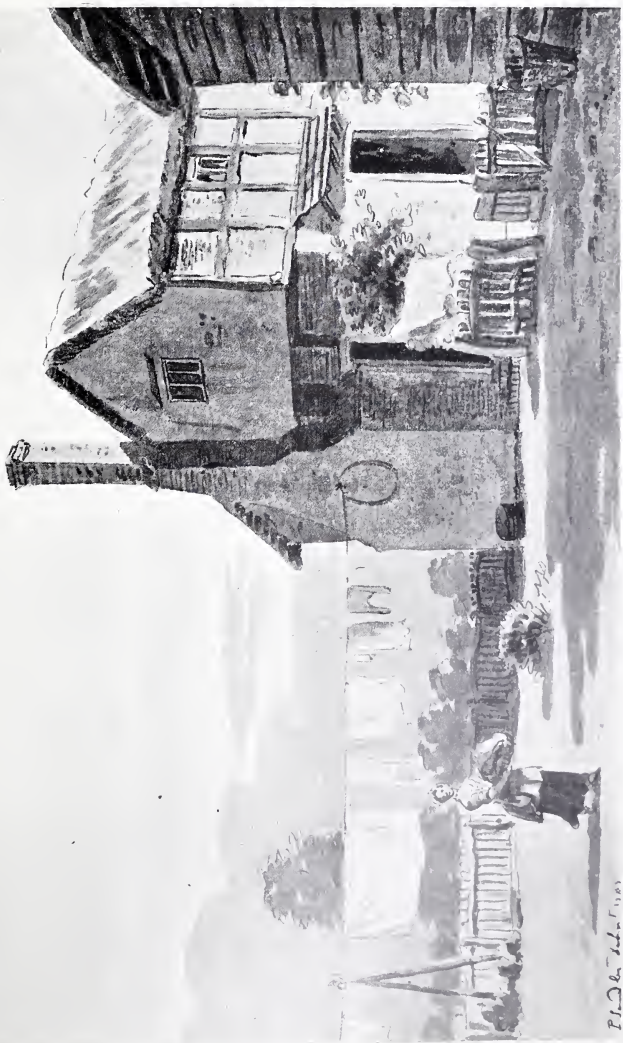
Water colour drawing, height 5 in., width 7 $\frac{1}{4}$  in. Signed "G. Samuel," and dated 1793. Reg. No. '90-153.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## SANDBY, (Paul) R.A.

Paul Sandby, called the father of water-colour painting, was born at Nottingham, in 1725, and followed his brother Thomas to London to study in the Military Drawing School at the Tower. In 1746-8 he was engaged with him as draughtsman in the survey of the Highlands, and made a large number of sketches of figures and scenery while in the north, some of which he afterwards etched on steel and published in 1752. Subsequently he resided for some time with his brother at Windsor, and made seventy careful drawings of the Castle and town, and of Eton, which were purchased by Sir Joseph Banks, afterwards President of the Royal Society, in whose collection they remained, and were only dispersed a few years since. With this accomplished patron, and the Hon. Charles Greville, he afterwards made several tours in Wales, where he found abundant congenial materials for his pencil. He was one of the directors of the Society of Artists, but he resigned his office when the dissensions arose which preceded and led to the institution of the Royal Academy of Arts, in 1768, of which he was nominated by the King one of the foundation members. In the same year he was appointed Chief Drawing Master at the Royal Military Academy at Woolwich. In the early part of his career he employed part of his time engraving on



COTTAGES.  
BY PAUL SANDEY, R.A.

No. 572.



copper and etching on steel. He was also the first English artist who adopted the method of aquatinta engraving, which he improved and brought to great perfection. He obtained the secret of this Art from the Hon. Chas. Grenville, who purchased it from John Baptist Le Prince, a French artist. Sandby published in 1775 "Twelve Views in aquatint, from drawings taken on the spot in South Wales." Besides his own engravings from drawings by himself, or by those artists whom he wished to bring to notice, there were published in 1778, as the "Virtuosi's Museum," a collection of one hundred and fifty plates copied from his views in England and Wales. He died after a long and happy life, with unimpaired faculties, in his 84th year, at his house in London (then called "No. 4, St. George's Row, Tyburn Turnpike," now 23, Hyde Park Place,) on the 7th November, 1809, and was buried in St. George's Burial Ground, in the Bayswater Road, not many yards from the Studio at the back of his house. His gentlemanly bearing and kindness of heart, his love of wit and humour, and his generous readiness to befriend his brother artists in necessity, and to promote the interests of those unknown to fame, rendered him an especial favourite in a large circle of friends and acquaintance.

- ✓ 570. BAYSWATER ROAD, NEAR THE OLD TURNPIKE GATE.  
Canvas, height 14 in., width 17½ in. Reg. No. '04-476.

Bequeathed by the late MR. WILLIAM SANDBY.

- ✓ 571. LANDSCAPE WITH TIMBER WAGGON.  
India ink drawing, height 5¾ in., width 8¾ in. Reg. No. '90-129.

THE FELIX JOSEPH GIFT.

- ✓ 572. COTTAGES.  
Water colour drawing, height 6½ in., width 8 in. Signed "P. Sandby," and dated 1787. Reg. No. '90-165. *See Illustration.*

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## 573. PEMBROKE CASTLE, PEMBROKESHIRE.

Water colour drawing (tempera), height 12 in., width 16½ in. Painted in 1808.  
Reg. No. '92-47.

## 574. VIEW OF BANGOR, NORTH WALES.

Water colour drawing (tempera), height 12 in., width 16½ in. Painted 1776.  
Reg. No. 92-48.

## 575. VIEW OF RICHMOND CASTLE, YORKSHIRE.

Water colour drawing (tempera), height 12 in., width 18 in. Painted 1763.  
Reg. No. '93-15.

576. LANDSCAPE WITH FARMYARD, NEAR WINDSOR,  
FIGURES AND CATTLE IN FOREGROUND.

Water colour drawing (tempera), height 12½ in., width 18½ in. Painted about 1760.  
Reg. No. '93-33.

## 577. BROOKEND FARM, EASTON PARK, ESSEX.

Water colour drawing (tempera), height 12 in., width 17 in. Painted 1802.  
Reg. No. '93-34. *See Illustration.*

578. VIEW OF CHEPSTOW CASTLE, MONMOUTHSHIRE, FROM  
TUTSHILL, ON THE OPPOSITE SIDE OF THE RIVER  
WYE.

Body colour drawing, height 26½ in., width 41 in. Painted 1806. Reg. No. '94-115.

Given by MR. WILLIAM LOCKWOOD.

## 579. RIVER SCENE AT SUNSET.

Body colour painting (varnished), panel, height 18 in., width 24 in. Reg. No. '04-477.  
Bequeathed by the late MR. WILLIAM SANDBY.

## 580. VIEW IN WALES, LAKE SCENE.

Reed pen and water colour drawing, height 13 in., width 17 in. Signed "P. Sandby,"  
and dated 1782. Reg. No. '04-480.

Bequeathed by the late MR. WILLIAM SANDBY.

## 581. ROAD TO THE CHALK PITS, WOOLWICH.

Water colour drawing, height 11½ in., width 18 in. Reg. No. '04-481.

Bequeathed by the late MR. WILLIAM SANDBY.





No. 577

BROOKEND FARM. EASTON PARK, ESSEX.

BY PAUL SANDBY, R.A.



- ✓ 582. WOOLWICH CHURCH FROM THE END OF POWIS STREET, 1783.

Water colour drawing, height 11 in., width 17 in. Reg. No. '04-482.

Bequeathed by the late MR. WILLIAM SANDBY.

- ✓ 583. LANDSCAPE, WITH LAKE AND RUINS, AND DISTANT MOUNTAINS.

Water colour drawing, height 10½ in., width 14¾ in. Reg. No. '04-484.

Bequeathed by the late MR. WILLIAM SANDBY.

- ✓ 584. VIEW OF STRAWBERRY HILL, TWICKENHAM.—The seat of Horace Walpole, a noted politician and literateur.

Water colour drawing, height 10 in., width 14 in. Engraved for the Vertuosi's Museum. 1774, Reg. No. '04-485.

Bequeathed by the late MR. WILLIAM SANDBY.

- ✓ 585. LANDSCAPE, WITH MOUNTAINS AND LAKE, AND CASTLE ON HILL TO RIGHT.

Water colour drawing, height 5½ in., width 7½ in. Reg. No. '04-486.

Bequeathed by the late MR. WILLIAM SANDBY.

## SANDBY, (Thomas) R.A.

Thomas Sandby, brother of Paul Sandy, R.A., was pre-eminently an architect, but claims mention as a clever draughtsman of great artistic feeling. He was born at Nottingham in 1721, and was, like his brother, first employed as a military draughtsman. In this capacity he held an appointment under the chief engineer in Scotland, and rendered the Government the service of giving the first intelligence of Prince Charles Edward's landing in 1745. He was subsequently appointed draughtsman to the Duke of Cumberland, whom he accompanied to Flanders, and Deputy-Ranger of

Windsor Park. Thomas Sandby was one of the foundation members of the Royal Academy, and was elected to fill the chair of architecture, a post which he retained until his death. He died at the Ranger's House at Windsor, on the 25th June, 1798.

586. THE TOWN HALL, NOTTINGHAM, 1741.

Pen and ink drawing, height  $12\frac{1}{4}$  in., width  $16\frac{1}{2}$  in. Reg. No. '84-133.

Transferred from the Free Library.

587. SOUTH VIEW OF NOTTINGHAM, FROM WILFORD IN 1742.

Pen and ink drawing, made for Deering's "History of Nottinghamshire." Height  $14\frac{5}{8}$  in., width 28 in. Reg. No. '78-1.

Given by MR. COUNCILLOR CHAPMAN.

588. SOUTH VIEW OF NOTTINGHAM FROM WILFORD IN 1742.

Pencil and ink drawing, height 9 in., width  $32\frac{1}{4}$  in. Sketch for the original drawing made for Deering's "History of Nottinghamshire." Reg. No. 03-5.

589. VIEW OF OLD RED BRICK MANSION, WITH BOYS PLAYING CRICKET.

Water colour drawing, height  $13\frac{1}{4}$  in., width 21 in. Reg. No. '04-483.

Bequeathed by the late MR. WILLIAM SANDBY.

590. COLONNADE OF THE PIAZZA OF COVENT GARDEN.

Pencil and wash drawing, for the engraving by Edward Rooker, 1766. Height  $14\frac{1}{2}$  in., width  $19\frac{1}{4}$  in. Reg. No. '04-487.

Bequeathed by the late MR. WILLIAM SANDBY.

## SARGENT, (G. F.)

*The following are miniature drawings by G. F. Sargent for engravings, principally in Peacock's "Polite Repository," and form part of the Felix Joseph Gift.*

591. ENTRANCE TO DOVEDALE, DERBYSHIRE.

India ink drawing, height  $2\frac{1}{2}$  in., width  $3\frac{3}{8}$  in. Reg. No. '90-169.

*From the Percy Collection.*

- ✓ 592. **KING JOHN AND THE BARONS.**  
Water colour drawing, height 2 in., width  $3\frac{1}{4}$  in. Reg. No. '90-167.  
*From the Percy Collection.*
- ✓ 593. **MALVERN HILLS, WORCESTERSHIRE.**  
India ink drawing, height  $2\frac{3}{8}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-168.  
*From the Percy Collection.*
- ✓ 594. **THE GRANGE—The Seat of Lord Ashburton.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-23.
- ✓ 595. **VIEW OF HOLLINGBOURNE MANOR HOUSE, KENT—The seat of R. Roper, Esq., 1854.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-20.
- ✓ 596. **VIEW OF HARSLEY HALL—The residence of Richard Cromwell.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-39.
- ✓ 597. **HIGHLANDS, ESSEX—The seat of W. Labouchere, Esq.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. 90-30.
- ✓ 598. **HINTON ABBEY, SOMERSET, 1854.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. 90-24.
- ✓ 599. **HARWICH, ESSEX, FROM THE SEA.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-31.
- ✓ 600. **BECKENHAM PLACE, KENT—The seat of William Peters, Esq.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-55.
- ✓ 601. **VIEW OF PENGE PLACE, SURREY—The seat of Leo Schuster, Esq.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-36.
- ✓ 602. **BRAMSHILL HOUSE.**  
Water colour drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-40.
- ✓ 603. **WALMER CASTLE, KENT—The residence of the Lord Warden of the Cinque Ports.**  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-53.



## 604. CARRON WATERS, STIRLING.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-42.

## 605. VIEW OF INGRESS ABBEY, KENT—The Seat of James Harmer, Esq.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-19.

## 606. HIGHFIELD PLACE, YORKSHIRE.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-37.

## 607. HANHAM HALL, BRISTOL.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-49.

## 608. DANBY HALL, YORKSHIRE.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-50.

## 609. ROBOROUGH RECTORY, DEVONSHIRE.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-224.

## 610. ABBOTSFORD, ROXBURGH, SCOTLAND.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-226.

## 611. BALMORAL CASTLE, ABERDEENSHIRE.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-218.

## 612. GORDON CASTLE.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-222.

## 613. KILKENNY CASTLE, COUNTY KILKENNY.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-223.

## 614. ARUNDEL CASTLE, SUSSEX.

Sepia drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-227.

## 615. CASTLE HILL, DEVON.

Bistre drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-18.

## 616. HATHORP, GLOUCESTERSHIRE.

Bistre drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-47.

## 617. WENTWORTH CASTLE, YORKSHIRE.

Bistre drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-220.

## 618. WINDSOR CASTLE, BERKSHIRE.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-221.

## 619. TUDOR LODGE, WIMBLEDON, SURREY.

Bistre drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-38.

## 620. CASTLE HOWARD, YORKSHIRE.—The seat of the Earl of Carlisle.

Bistre drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-29.

## 621. VIEW OF BRUSSELS.

Bistre drawing, with pencil drawing of detail, height  $2\frac{1}{2}$  in., width  $3\frac{3}{8}$  in. Reg. No. '90-228.

## 622. HAFOD, WALES.

Bistre drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-41.

## 623. CROM CASTLE, IRELAND.

Bistre drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-43.

## 624. HARWOOD, YORKSHIRE.

Bistre drawing, with pencil drawing of detail, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-219.

## 625. DUFF HOUSE, BANFFSHIRE.—The seat of the Duke of Fife.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-225.

## 626. WESTON HALL, STAFFORDSHIRE.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-2.

## 627. OAKBANK, HANTS.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-5.

## 628. YOTES COURT, KENT.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-13.

## 629. SLANE CASTLE, COUNTY MEATH.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-6.

## 680. FROXFIELDS, HANTS., 1855.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-9.

## 681. THE PRIORY, REIGATE, SURREY.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-4.

## 682. MANOR HOUSE, LIMINGTON, SOMERSET.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-14.

## 683. PLAS COCH, ANGLESEY, 1856.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-8.

## 684. CHILHAM MANOR HOUSE, KENT.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-12.

## 685. NEW PLACE, ANGLESEY, 1856.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-10.

## 686. BROADLANDS, HANTS.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-7.

## 687. MOUNT ANNVILLE, COUNTY DUBLIN.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-11.

## 688. SURRENDEN, KENT.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-56.

## 689. MALAHIDE CASTLE, COUNTY DUBLIN.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-57.

## 640. CLONTARF CASTLE, COUNTY DUBLIN.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-46.

## 641. CHARLTON HOUSE, KENT, 1856.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-58.

## ✓ 642. MULGRAVE CASTLE, YORKS.

India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-15.

## 643. GILLHAM HALL, YORKSHIRE.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-34.

## 644. HIGHLANDS, ESSEX.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-30.

## 645. CANON HALL, YORKSHIRE.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-32.

## 646. WILTON CASTLE, YORKSHIRE.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-35.

## 647. CHEVENING PLACE, SEVENOAKS, KENT.—The seat of Earl Stanhope.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-45.

## 648. BOREHAM HOUSE, ESSEX.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-51.

## 649. MAMHEAD FARM, DEVON.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-44.

## 650. CASTLE HOWARD—Vale of Avoca, Wicklow, Ireland.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-33.

## 651. BRAXTER HOUSE, NEAR WITHAM, ESSEX.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-27.

## 652. KNOWLE PARK, KENT.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-48.

## 653. HEVER CASTLE, KENT.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-54.

## 654. DENTON PARK, YORKSHIRE.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-28.

## / 655. OSBORNE HOUSE, ISLE OF WIGHT.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-26.

## 656. CLERMONT, SURREY.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-25.

## 657. ALNWICK ABBEY, NORTHUMBERLAND.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-17.

## 658. CHATSWORTH HOUSE, DERBYSHIRE.—The seat of the Duke of Devonshire.

Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{4}$  in. Reg. No. '90-3.

## 659. HENRY VII. AND THE EARL OF OXFORD ON HORSE-BACK.

India ink drawing, height  $2\frac{1}{8}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-238.

## 660. VIEW OF AN ANCIENT HINDOO TEMPLE at Hulwad, Eastern India.

India ink drawing, height  $2\frac{3}{8}$  in., width  $4\frac{1}{8}$  in. Reg. No. '90-237.

## 661. VIEW ON LAKE COMO—Arabarino Palace.

India ink drawing, height  $2\frac{3}{8}$  in., width  $3\frac{1}{8}$  in. Reg. No. '90-229.

## 662. VIEW OF BANGOR, NORTH WALES.

India ink drawing, height  $2\frac{3}{8}$  in., width  $3\frac{1}{8}$  in. Reg. No. '90-232.

## 663. VIEW OF PENRHYN CASTLE—On the Ogwyn, North Wales.

India ink drawing, height  $2\frac{3}{8}$  in., width  $3\frac{1}{8}$  in. Reg. No. '90-230.

## 664. VIEW OF ATHENS.

India ink drawing, height  $2\frac{3}{8}$  in., width  $3\frac{1}{8}$  in. Reg. No. '90-235.

## 665. VIEW OF THE "EAGLE'S NEST," LAKE KILLARNEY.

India ink drawing, height  $2\frac{3}{8}$  in., width  $4\frac{1}{8}$  in. Reg. No. '90-236.

## 666. VIEW OF THE PALACE OF THE KING OF POLAND.

India ink drawing, height  $2\frac{1}{4}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-231.

## 667. A ROYAL MARRIAGE.

India ink drawing, height 2 in., width  $3\frac{1}{4}$  in. Reg. No. '90-69.



## 668. A CONFERENCE.

India ink drawing, height 2 in., width  $3\frac{1}{4}$  in. Reg. No. '90-65.

## 669. IMPEACHMENT OF THE DUKE OF SUFFOLK—In the reign of Henry VI.

Sepia drawing, height  $2\frac{1}{2}$  in., width  $5\frac{1}{4}$  in. Reg. No. '90-66.

## 670. ELIZABETH'S ENTRY.

India ink drawing, height  $2\frac{1}{4}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-85.

## 671. CHARLES I., ARRESTED BY CORNET JOYCE—June 4th, 1647.

India ink drawing, height  $2\frac{1}{2}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-68.

## 672. INTERIOR—Two figures in Elizabethan costume.

India ink drawing, height  $2\frac{1}{2}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-67.

## 673. CROMWELL REFUSING THE CROWN.

India ink drawing, height  $2\frac{1}{4}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-87.

## 674. CHARLES I., ARRESTED BY CORNET JOYCE—June 4th, 1647.

India ink drawing, height  $2\frac{1}{2}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-86.

## 675. KING HENRY VII., b. 1455, d. 1509.

India ink drawing, height  $1\frac{5}{8}$  in., width  $1\frac{1}{4}$  in. Reg. No. '90-234.

## 676. KING EDWARD VI., b. 1437, d. 1553.

India ink drawing, height  $2\frac{3}{8}$  in., width  $1\frac{3}{4}$  in. Reg. No. '90-63.

## 677. KING STEPHEN, b. 1105, d. 1154.

Water colour drawing, height  $2\frac{1}{2}$  in., width  $1\frac{1}{2}$  in. Reg. No. '90-59.

## 678. KING EDWARD V., b. 1471, d. 1483.

India ink drawing, height  $2\frac{3}{8}$  in., width  $1\frac{1}{4}$  in. Reg. No. '90-64.

## 679. KING RICHARD III., b. 1452, d. 1485.

India ink drawing, height  $2\frac{7}{8}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-61.

680. QUEEN ELIZABETH, b. 1533, d. 1603.

India ink drawing, height  $1\frac{1}{2}$  in., width  $1\frac{3}{4}$  in. Reg. No. '90-84.

681. KING EDWARD I., b. 1239, d. 1307.

Water colour drawing, height  $3\frac{3}{4}$  in., width  $2\frac{1}{2}$  in. Reg. No. 90-62.

682. KING CHARLES I., b. 1600, d. 1649.

India ink drawing, height  $2\frac{1}{2}$  in., width  $1\frac{3}{4}$  in. Reg. No. '90-83.

683. OLIVER CROMWELL, b. 1599, d. 1658.

India ink drawing, height  $2\frac{1}{2}$  in., width  $1\frac{3}{4}$  in. Reg. No. '90-82.

684. QUEEN MARY, b. 1516, d. 1558.

India ink drawing, height  $1\frac{1}{8}$  in., width  $1\frac{1}{8}$  in. Reg. No. '90-60.

685. BATTLE OF BOSWORTH FIELD—August 22nd, 1485.

India ink drawing, height 2 in., width  $3\frac{1}{4}$  in. Reg. No. '90-233.

686. INDIA INK DRAWING.

Height 2 in., width  $3\frac{1}{4}$  in. Reg. No. '90-65.

## SCHIAVONETTI, (Lewis).

Lewis Schiavonetti, engraver, was the son of a stationer in humble circumstances at Bassano, where he was born April 1st, 1765. He had an early taste for drawing, and was placed under Giulio Colini. He came to London in 1790, and became acquainted with Bartolozzi, who took him into his house in Sloane Square, where he continued for a time. He executed several plates of subjects connected with the French Revolution, which showed much merit, and were profitable to the publishers. He was early engaged in works for book illustrations, and produced many important plates. He died in Brompton, June 7th, 1810.

## ✓ 687. TASTING—A Girl pressing grapes into a cup.

Black and red chalk, height  $11\frac{3}{8}$  in., width  $9\frac{5}{8}$  in. Reg. No. '90-138*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## SCHWANFELDER, (Charles Henry).

Charles Henry Schwanfelder was born at Leeds in 1773, where he chiefly practised. He was appointed animal painter to George III., and afterwards to the Prince Regent. He died in 1837.

## ✓ 688. MOUNTAINOUS LANDSCAPE, WITH RIVER, BRIDGE AND COTTAGES.

Canvas, height  $26\frac{1}{2}$  in., width 36 in. Reg. No. '90-1200.

THE HENRY LAMMIN BEQUEST.

## SHARPE, (Louisa).

Louisa Sharpe, water colour painter, first appears in 1817 as an exhibitor of portrait drawings at the Royal Academy, and she continued an occasional exhibitor up to 1829, in which year she was elected a member of the Water Colour Society. She painted domestic subjects, and her art was much appreciated. Among her first contributions to the Society's exhibitions were "The Wedding," "Juliet," "Brunette," from Addison, 1832; "The Good," 1835; "Constancy" and "Inconstancy," 1840; "The Alarm in the Night," 1841; and in 1842 "The Fortune Teller." In 1834 she married Dr. W. Seyffarth, of Dresden, and resided in that city till her death there January 28th, 1843.

## ✓ 689. THE UNLOOKED-FOR RETURN.

Pencil sketch, faces and hands tinted, height  $8\frac{7}{8}$  in., width  $8\frac{1}{4}$  in. Engraved by J. Goodyear. Reg. No. '90-137.*From the Percy Collection*

THE FELIX JOSEPH GIFT.

## SHEPHERD, (G.)

G. Shepherd was a painter in water colours, and exhibited at the Royal Academy between 1831 and 1837. He became a member of the New Society of Painters in Water Colours (now the Royal Institute) in 1833, about which time he exhibited chiefly drawings of metropolitan buildings for C. Clarke's "Architectura Ecclesiastica Londinua," and W. H. Ireland's "England's Topographer."

✓ 690. THE RUSSEL INSTITUTE, Great Coram Street, London, 1828.

Water colour drawing, height 2 $\frac{3}{4}$  in., width 4 $\frac{1}{4}$  in. Signed "G. Shepherd."  
Reg. No. '90-293.

THE FELIX JOSEPH GIFT.

## SHIPHAM, (Benjamin).

Benjamin Shipham, native of Nottingham. Born 1806, died 1872.

✓ 691. CORNFIELD—Wollaton Hall and Park in the distance.

Canvas, height 17 in., width 25 in. Reg. No. '78-192.

Given by MRS. SIDNEY CARTWRIGHT.

✓ 692. NEAR BEDDGELERT, NORTH WALES.

Canvas, height 17 in., width 25 in. Reg. No. '78-191.

Given by MRS. SIDNEY CARTWRIGHT.

✓ 693. VIEW AT WILFORD, NOTTINGHAM.

In the foreground is the River Trent; to the left the richly-wooded bank of Wilford Grove, sloping down to the river. The town in the distance.

Canvas, height 27 in., width 39 in. Reg. No. '95-95.

Given by MR. DUNCAN S. HEPBURN.

## SMART, (John).

John Smart, miniature painter, born about 1740, was a pupil of St. Martin's Lane Academy. In 1783 he went to Ipswich, and exhibited miniatures at the Academy up to 1788 when he went to India. He returned to England after about five years, and settled in London, where he died in 1811.

### ✓ 694. PORTRAIT OF A LADY IN BLUE DRESS.

Miniature painting on ivory (oval). In gold ring set with diamonds. Reg. No. '04-149.

THE RICHARD GODSON MILLNS BEQUEST.

## SMIRKE, (Robert) R.A.

Robert Smirke, R.A., the principal of the early English *Genre* painters, was born at Wigton in Cumberland, 1752, and was originally a painter of coach panels. He came early to London, and was educated as an artist at the Royal Academy, but he was not an exhibitor at that institution until 1786. He became a member of the Academy in 1793, but he rarely exhibited there, having contributed only twenty-five works altogether, between 1786 and 1813 inclusive. He died at his house in Omaburgh Street, January 5th, 1845, in his 94th year. Smirke was chiefly employed as a book illustrator. This accounts for the comparative paucity of his pictures. Very many of his designs are engraved. His subjects are generally taken from the English poets, but his favourite authors were Shakespeare and Cervantes; he was a contributor to Boydell's Shakespeare; and his diploma picture in the Academy is "Don Quixote and Sancho." He was father of Sir Robert and Mr. Sidney Smirke, architects.

### ✓ 695. THE SCANDAL.—(THE KEEPSAKE).

Panel, height 10 in., width 7½ in. Engraved by J. Mitchell. Reg. No. '04-67.

THE RICHARD GODSON MILLNS BEQUEST.



## ✓ 696. SCIPIO AND THE HERMIT,

Panel, height  $9\frac{3}{4}$  in., width 7 in. Reg. No. '04-69.

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 697. GIL BLAS.

Panel, height  $7\frac{1}{2}$  in., width  $5\frac{3}{4}$  in. Reg. No. '04-68.

THE RICHARD GODSON MILLNS BEQUEST.

*The following drawings were made for engravings illustrating various publications, and form part of the Felix Joseph Gift.*

## ✓ 698. LAMIA AND GRIZELDA PLAYING CARDS.—Grizelda accuses Lamia of cheating.

India ink drawing, height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Engraved by Thelott, illustrating "The Invisible Spy," by Exploralibus (Eliza Haywood). Reg. No. '86-19.

## ✓ 699. THE SERGEANT OF GRENADIERS AND OFFICER.

India ink drawing, height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Engraved by Neagle, illustrating "The Invisible Spy," by Exploralibus (Eliza Haywood), 1783. Reg. No. '86-20.

## ✓ 700. MR. GEORGE EDWARDS AND MISS WENTWORTH.

India ink drawing, height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Engraved by Birrell, illustrating "The Adventures of a Creole," by Sir John Hill, 1783. Reg. No. '86-22.

## ✓ 701. MEROVENS, MRS. FLOUNCEIT, AND DAIDAMIA.

India ink drawing, height  $4\frac{1}{2}$  in., width 3 in. Engraved by Neagle, illustrating "The Invisible Spy," by Exploralibus (Eliza Haywood), 1783. Reg. No. '86-21.

## ✓ 702. LAUSUS IN THE ROMAN ARENA.

India ink drawing, height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Engraved by Walker, illustrating "Lausus and Lydia," by M. Marmontal, 1783. Reg. No. '86-24.

## ✓ 703. THE SULTAN SOLIMAN AND ROXALANA.

India ink drawing, height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Engraved by Angus, illustrating "Soliman II." by M. Marmontel, 1783. Reg. No. '86-23.

## ✓ 704. ADELAIDE AND FONREGE.

India ink drawing, height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Engraved by Heath, illustrating "The Shepherdess of the Alps," by M. Marmontel, 1783. Reg. No. '86-25.

## ✓ 705. LASANE, HORTENSIA, AND CHILDREN.

India ink drawing, height  $4\frac{3}{8}$  in., width  $2\frac{3}{8}$  in. Engraved by Angus, illustrating "The Good Husband," by M. Marmontal, 1783. Reg. No. '86-26.

## ✓ 706. LAURETTA AND HER FATHER.

India ink drawing, height  $4\frac{5}{8}$  in., width  $2\frac{3}{8}$  in. Engraved by Grignion, illustrating "Lauretta," by M. Marmontal, 1783. Reg. No. '86-27.

## ✓ 707. DEATH OF SOLINZEB.

India ink drawing, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Engraved by Walker, illustrating "Friendship put to the test," by M. Marmontal, 1783. Reg. No. '86-28.

## ✓ 708. SCANDAL.—Interior, with two women seated with boy on the floor, playing with a dog.

Water colour sketch for the original picture in Godson Millns Bequest, height  $4\frac{1}{2}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-845.

## ✓ 709. THE RIVALS.—Interior of a drawing room, with two women in fashionable costumes.

Water colour drawing, height  $4\frac{1}{8}$  in., width  $3\frac{1}{4}$  in. Reg. No. '90-846.

## ✓ 710. HAMLET AND OPHELIA.—Hamlet, Act II., Scene I.

*Ophe.*: "He took me by the wrist and held me hard,  
And, with his other hand thus o'er his brow,  
He falls to such perusal of my face  
As he would draw it."

India ink drawing, height  $9\frac{1}{2}$  in., width  $6\frac{3}{4}$  in. Reg. No. '89-207.

## ✓ 711. DUEL BETWEEN VIOLA &amp; SIR ANDREW.—Twelfth Night, Act III., Scene IV.

*Sir Toby*: "He has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on; to 't."

*Sir Andrew*: "Pray God, he keep his oath."

India ink drawing, height  $9\frac{1}{2}$  in., width  $6\frac{3}{4}$  in. Reg. No. '89-208.

## ✓ 712. CUPID.

India ink drawing, oval, height  $4\frac{5}{8}$  in., width  $3\frac{1}{2}$  in. Engraved by F. Bartolozzi. Reg. No. '90-136.

*From the Percy Collection.*

## ✓ 713. CUPID PLAYING THE HORN.

India ink drawing, oval, height  $4\frac{5}{8}$  in., width  $3\frac{1}{2}$  in. Engraved by F. Bartolozzi. Reg. No. '90-135.

*From the Percy Collection.*

## SMITH, (George).

George Smith, a painter of domestic scenes. Exhibited at the Royal Academy, British Institution, and Suffolk Street Galleries between 1847 and 1887.

## ✓ 714. A COUNTRY ROAD AND COTTAGE.

Canvas, height 11 in., width  $8\frac{1}{2}$  in. Painted 1875. Reg. No. '90-1167.

THE HENRY LAMMIN BEQUEST.

## SMITH, (George).

George Smith, born in London in 1802, was brought up as an upholsterer, but on coming of age resolved to be an artist, and entered the Academy Schools. In 1829 he won the gold medal, and was sent to Rome in the following year. He returned to England in 1833, and practised in London, and discouraged by want of success, fell into ill-health, and died on October 15th, 1838.

## ✓ 715. THE DAME'S SCHOOL.

Panel, height  $5\frac{1}{2}$  in., width  $8\frac{1}{2}$  in. Reg. No. '04-70.

THE RICHARD GODSON MILLNS BEQUEST.

## SMITH, (J. F.)

## ✓ 716. THE FISH SELLER.—A Cottage door with figures.

India ink drawing, height 8 in., width  $6\frac{1}{2}$  in. Signed "J. F. Smith." Reg. No. '90-134.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## SPENCER, (Gervase).

Gervase (or Jarvis) Spencer, who flourished about the middle of the 18th Century, began life in domestic service, but by the help of his employer and his family, developed

his faculty for art, and became one of the fashionable painters of the day. In 1762 he sent some enamel portraits to the exhibition of the Society of Artists. He died October 30th, 1763.

✓ 717. PORTRAIT OF A LADY IN BLUE DRESS.

Miniature painting on ivory, oval, height  $1\frac{3}{4}$  in., width  $1\frac{1}{2}$  in. Signed "G.S." 1753.  
Reg. No. '04-156.

THE RICHARD GODSON MILLNS BEQUEST.

## STARK, (James).

James Stark, landscape painter, was born at Norwich, November 19th, 1794. He was the son of Michael Stark, a Scotchman, who had settled at Norwich, where he had a dye works. Stark studied under Crome for three years and then went to London, where he entered the Royal Academy in 1817. He soon returned to Norwich, and there in 1827 he began the publication of his "Scenery of the River Yare, Waveney, and Bure." He returned to London in 1849, and died there in 1859.

✓ 718. WOODLAND SCENE WITH STREAM AND COTTAGES.

Canvas, height 31 in., width 24 in. Painted 1886. Reg. No. '90-1199.

THE HENRY LAMMIN BEQUEST.

## STEENWIJCK, (Hendrik Van).

Hendrik Van Steenwijck (Steinwyck), the younger, born at Amsterdam, or perhaps Frankfort, about 1580, was instructed by his father. He lived in intimacy with Vandyck. He was recommended by Vandyck to the notice of Charles I., who, about 1629, invited him to England, where he resided for several years. He died in London in 1648.

## ✓ 719. INTERIOR OF A CHURCH.

Panel, height  $4\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '04-97.

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 720. INTERIOR OF A CHURCH.

Painted on Copper, height  $8\frac{1}{2}$  in., width  $10\frac{3}{8}$  in. Signed "H. V. Stein," and dated 1620. Reg. No. '04-98.

THE RICHARD GODSON MILLNS BEQUEST.

## STEPHANOFF, (F. P.)

Francis Phillip Stephanoff was born at Brompton in 1788. He commenced art at the age of sixteen, and was from 1810 to 1845 a constant exhibitor at the Royal Academy, and from 1815 to 1820 also a contributor at the exhibitions of the Water Colour Society. His most important works are in oil, and many are engraved. He died in Gloucestershire in 1860.

## ✓ 721. THE RAPE OF THE LOCK.

Water colour drawing, height  $2\frac{1}{8}$  in., width  $8\frac{1}{8}$  in. Signed. Reg. No. '90-243.

THE FELIX JOSEPH GIFT.

## ✓ 722. INTERIOR WITH FIGURES.

Water colour drawing, study for a picture, height  $6\frac{1}{2}$  in., width  $7\frac{1}{2}$  in. Reg. No. '91-51.

THE FELIX JOSEPH GIFT.

## STEWART, (James) R.S.A.

James Stewart, engraver, was born in Edinburgh in 1791, and apprenticed there in 1804 to a line-engraver. He was also a student in the Trustees Academy. His first engraved work of any importance was "Tartar Robbers dividing the Spoil" after Allan, R.A. He continued to engrave after Allan. In these works he proved himself, by his refined and





No. 724.

CHILDHOOD'S TREASURES.

BY MARIANNE STOKES.



vigorous manner, an accomplished line-engraver. He also engraved some of Wilkie's lesser works and then his "Penny Wedding." In 1833 he emigrated to Algoa Bay, but the Kaffir insurrection breaking out, he, after some difficulty, reached the settlement of Somerset. He then fell back upon his art, and by painting and teaching he saved sufficient to purchase property, on which he resided for many years. He died in the Colony in May, 1863.

✓ 723. THE STUDIO.

This sketch is upon the fly-leaf of a letter attached, by James Stewart, respecting the publication of "Gleanings from the sketch book of an Amateur."

Sepia drawing, height 5 in., width 4 in. Reg. No. '90-131.

THE FELIX JOSEPH GIFT.

STOKES, (Marianne).

(MRS. ADRIAN STOKES).

✓ 724. CHILDHOOD'S TREASURES.

Three children playing with puppies, a little girl, with dark hair and rosy cheeks, is hold one of these treasures up, while the other children look on with wonder and delight.

Canvas, height 27 in., width 50 in. Painted 1886. Reg. No. 96-67. *See Illustration.*

STONE, (Marcus) R.A.

Marcus Stone, R.A., born July, 1840, was the second son of Frank Stone, A.R.A., a popular painter of subject pictures in the early part of the 19th century. Following in his father's profession his development was so rapid that in 1858 he exhibited the first of the long series of pictures he has, without a break, annually exhibited at the Royal Academy.

This early work represented a knight in armour lying under a tree and was entitled "Rest." He painted subjects of human interest and historical *genre*, and in 1876 was the beginning of that series of dainty designs which he has continued down to the present day. In 1882 his picture "A Prior Attachment" was bought for the Chantry Collection. He was elected an Associate of the Royal Academy in 1877, and a full Academician in 1887.

✓ 725. IN LOVE.

Canvas, height 44 in., width 66 in. Signed "Marcus Stone," and dated 1888.  
Reg. No. 99-7. See *Illustration*.

*Exhibited R.A. 1888.*

Bequeathed by the late MR. T. E. BEAUMONT,  
of Kenwood Park, Sheffield.

## STORDY, (J.)

Nothing much is known of this artist except that he exhibited in the Royal Academy in the years 1786-7-8, and resided in London.

✓ 726. PORTRAIT OF A LADY IN WHITE DRESS.

Miniature painting, oval, height 2 in., width  $1\frac{3}{4}$  in. Mounted in gold frame set with border of pearls. Signed "Stordy, 1787." Reg. No. '04-157.

THE RICHARD GODSON MILNS BEQUEST.

## STOTHARD, (Thomas) R.A.

Thomas Stothard, R.A., was born at Long Acre, London, August the 17th, 1755. His father kept the "Black Horse," in Long Acre; as Stothard was of a delicate constitution he was sent into Yorkshire, and was put to school at Sutton, his father's native place, near Tadcaster. He was placed afterwards, for a short time, at a school at Ilford, near London, but in 1770 he lost his father, and as he showed an early disposition for drawing he was apprenticed by his mother to a designer for figured or brocaded silks in London; finding, however, little occupation in that department of art, he was



No. 725.

IN LOVE.

BY MARCUS STONE, R.A.

BY PERMISSION OF THE BERLIN PHOTOGRAPHIC COMPANY,  
123 New Bond Street London, W.





led to try the illustration of books, a more congenial occupation, and in this he fully succeeded, and soon found abundant employment. He was also employed on designs for plate by the firm of Rundell and Bridge. He had from 1778 became a student of the Royal Academy, and was a constant contributor to the exhibitions. About 1784 Stothard married, and in 1793 purchased the house, No. 28, Newman Street, in which he resided for the remainder of his life. He was elected an Associate of the Academy in 1791, and a member in 1794. He died at his house in Newman Street, April 27th, 1834.

#### ✓ 727. THE TOURNAMENT.

Panel, height 10 in., width  $8\frac{1}{2}$  in. Reg. No. '04-71.

THE RICHARD GODSON MILLNS BEQUEST.

*The following drawings were made for engravings illustrating various publications and form part of the Felix Joseph Gift.*

✓ 728. PROSPERO, FERDINAND AND MIRANDA.—Prospero giving his daughter to Ferdinand. Scene from "The Tempest," Act IV., Scene I. (Steeven's Shakespeare, 1798.)

India ink drawing, height 4 in., width  $3\frac{1}{4}$  in. Reg. No. '91-20.

✓ 729. PROSPERO AND ARIEL.—Ariel attiring Prospero with the magic robe. Scene from the "Tempest," Act V., Scene I.

India ink drawing, height  $3\frac{3}{4}$  in., width  $2\frac{7}{8}$  in. Reg. No. '91-21.

✓ 730. FALSTAFF AND MRS QUICKLY.—Scene from the "Merry Wives of Windsor," Act IV., Scene I.

India ink drawing, height  $4\frac{3}{4}$  in., width  $3\frac{1}{2}$  in. Reg. No. '91-24.

✓ 731. MRS. FORD AND MRS. PAGE.—Scene from the "Merry Wives of Windsor," Act II., Scene I.

India ink drawing, height  $4\frac{3}{4}$  in., width  $3\frac{1}{2}$  in. Reg. No. '91-23.

✓ 732. LEAR AND FOOL.—Scene from "King Lear," Act III., Scene II.

India ink drawing, height  $3\frac{5}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '91-22.

✓ 738. KENT IN THE STOCKS.—Scene from "King Lear," Act II,  
Scene II.

India ink drawing, height  $3\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '91-25.

*The following twenty drawings were made for engravings illustrating Samuel Richardson's "Sir Charles Grandison," 1783.*

✓ 734. HARRIET BYRON refusing to marry Sir Hargreave Pollexfen.

India ink drawing for engraving by Walker, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-5.

✓ 735. SIR CHARLES GRANDISON AND SIR HARGREAVES  
POLLEXFEN.

India ink drawing for engraving by Heath, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-6.

✓ 736. CLEMENTINA AND CAMILLA.

India ink drawing for engraving by Heath, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-8.

✓ 737. MISS BYRON, LADY L——, AND MISS GRANDISON.

India ink drawing for engraving by Heath, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-7.

✓ 738. LADY AND SIR HARRY BEAUCHAMP WITH SIR  
CHARLES GRANDISON.

India ink drawing for engraving, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-10.

✓ 739. CLEMENTINA INTERCEPTED BY THE GENERAL.

India ink drawing for engraving by Heath, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-9.

✓ 740. LADY CLEMENTINA AND HER GUARDIAN.

India ink drawing for engraving by Heath, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-12.

✓ 741. EMILY JERVONS MEETS HER MOTHER.

India ink drawing for engraving by E. Walker, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in.  
Reg. No. '86-11.

✓ 742. SIR CHARLES GRANDISON, MISS BYRON, ETC.

India ink drawing for engraving by Birrell, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-14.

✓ 743. HARRIET BYRON AND MR. GREVILLE.

India ink drawing for engraving by Angus, height  $4\frac{1}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-13.

## ✓ 744. LADY GRANDISON AND EMILY.

India ink drawing for engraving by Heath, height  $4\frac{5}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-16.

## ✓ 745. SIR CHARLES GRANDISON AND HARRIET BYRON.

India ink drawing for engraving by Birrell, height  $4\frac{5}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-15.

## ✓ 746. SIR CHARLES GRANDISON AND LADY CLEMENTINA.

India ink drawing for engraving by Heath, height  $4\frac{5}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-18.

## ✓ 747. SIR CHARLES GRANDISON WELCOMES LADY CLEMENTINA TO ENGLAND.

India ink drawing for engraving by Angus, height  $4\frac{5}{8}$  in., width  $2\frac{7}{8}$  in. Reg. No. '86-17.

## ✓ 748. MR. HERVEY AND ARABELLA.

India ink drawing for engraving by Walker, illustrating "The Female Quixote." by Mrs. Lennox, 1783. Height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Reg. No. '86-1.

## ✓ 749. ARABELLA AND MISS GLANVILLE VISITING MR. GLANVILLE.

India ink drawing for engraving by Angus, illustrating "The Female Quixote," by Mrs. Lennox, 1783. Height  $4\frac{5}{8}$  in., width  $2\frac{3}{4}$  in. Reg. No. '86-2.

## ✓ 750. SIR GEORGE BELLMOUR RESCUES A LADY FROM HER CAPTORS.

India ink drawing for engraving by Walker, illustrating "The Female Quixote." by Mrs. Lennox, 1783. Height  $4\frac{5}{8}$  in., width  $2\frac{3}{4}$  in. Reg. No. '86-3.

## ✓ 751. SIR GEORGE BELLMOUR WOUNDED BY MR. GLANVILLE.

India ink drawing for engraving by Heath, illustrating "The Female Quixote." by Mrs. Lennox, 1783. Height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Reg. No. '86-4.

## ✓ 752. THE VICAR VISITS HIS SON IN PRISON.

India ink drawing, engraved by J. Parker, for illustration of the edition of "The Vicar of Wakefield," 1801. Height  $4\frac{1}{2}$  in., width  $3\frac{1}{4}$  in. Reg. No. '89-289.

## ✓ 753. THE VICAR, HIS FAMILY AND FRIENDS.

India ink drawing, engraved by J. Parker for illustration of the edition of "The Vicar of Wakefield," 1801. Height  $4\frac{1}{2}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-291.

754. MR. BURCHELL RESCUES THE VICAR'S DAUGHTER  
FROM BEING DROWNED,

India ink drawing, engraved by J. Parker for illustration of the edition of "The Vicar of Wakefield," 1801. Height  $4\frac{1}{2}$  in., width  $3\frac{3}{4}$  in. Reg. No. '89-290.

755. THE SCHOOLMISTRESS.

India ink drawing, illustration of Shenstone's Poem, height  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in. Reg. No. '89 287.

756. DESIGNS (two) for portions of a military trophy.

India ink drawings, height  $3\frac{3}{4}$  in., width  $2\frac{3}{4}$  in.

757. INDIA INK DRAWING for illustrating an edition of "The Vicar of Wakefield."

Height,  $4\frac{1}{2}$  in., width  $2\frac{3}{4}$  in.

758. ILLUSTRATIONS (12) for Novels.

India ink drawings, height  $3\frac{3}{4}$  in., width  $2\frac{3}{4}$  in. Reg. Nos. '88-236 to 247.

759. DRAWINGS (14) FOR HEADINGS, Etc. for "Thompson's Seasons."

India ink drawings, height 1 in., width 2 in. Reg. Nos. '90-100 to 116.

760. A SKETCH—Illustrating a passage in Montgomery's "Omnipresence of the Deity."

"This drawing was made for me by Thomas Stothard, R.A., to illustrate a passage in Montgomery's "Omnipresence of the Deity," and is given to Mrs. Adam White by her friend Samuel Maunder."

Water colour drawing, height  $5\frac{1}{2}$  in., width  $3\frac{3}{4}$  in. Reg. No. '91-5.

761. THE LOVES OF CLOE AND SUE,

"So weak poor Cloe's nets were wove,  
That tho' she charmed into them  
New game each hour, the youngest love,  
Was able to break through them.

Meanwhile young Sue, whose cage was wrought  
Of bars too strong to sever,  
One Love with golden pinions caught,  
And cag'd him there for ever.

Water colour drawing, height  $7\frac{1}{2}$  in., width  $5\frac{1}{2}$  in. Reg. No. '90-215.





No. 763.

THE BIRTH OF VENUS.  
BY THOMAS STOTHARD, R.A.



## 762. THE BATH.

Sepia drawing, height  $8\frac{1}{2}$  in., width  $7\frac{3}{8}$  in. Reg. No. '90-166.

*From the William Gisdale and Percy Collections.*

## 763. THE BIRTH OF VENUS.

Water colour drawing, height 12 in., width  $8\frac{5}{8}$  in. Reg. No. '90-140. *See Illustration.*

*From the Percy Collection.*

## 764. SKETCHES (456) from the sketch books of Thomas Stothard, R.A.

Drawings in water colours, pencil and reed pen—in 59 frames. Reg. Nos. '90-177 and '90-324-769.

These drawings—the germs of creative thought—had been treasured by the artist's only daughter, Miss Emma Mary Stothard, and, at her death in 1881, passed by bequest to her favourite niece, Mary, daughter of Alfred Joseph Stothard, fourth son of the artist, Thomas Stothard, R.A.

## 765. DESIGN FOR A MONUMENT TO A SOLDIER.—A trophy of arms, etc., in the centre, supported by the figure of a soldier, and a female figure representing justice and peace.

Sepia drawing, height  $11\frac{1}{8}$  in., width  $6\frac{1}{2}$  in. Reg. No. '90-214.

## TAVERNER, (William).

William Taverner was born in 1703. The son of a Proctor in Doctor Commons. Although an amateur he studied and practised the art of landscape painting with zeal and success, which gave him a prominence and repute in his day. He died in 1772.

## ✓ 766 GANYMEDE CARRIED BY THE EAGLE.

Water colour drawing, height  $11\frac{1}{2}$  in., width  $7\frac{3}{8}$  in. Reg. No. '90-162.

THE FELIX JOSEPH GIFT.

## TENIERS, (David) The Younger.

David Teniers(the younger) was born in Antwerp, December 15th, 1610. His father was his first instructor in painting, after which he studied with Adrian Brauwer, and soon greatly surpassed his masters. At the age of twenty-seven Teniers

married the orphan daughter of Velvet Brughel, July, 1637, which union gave great satisfaction to Rubens, Anna Brughel, a painter of *genre*, being one of his favourite pupils. In 1645 he held the office of Elder of the Brotherhood of St. Luke, and was appointed Court Painter and Chamberlain by the Governor-General of the Netherlands. Possessing remarkable talent for copying, the Governor employed Teniers to copy the works of Italian masters in his collection, above two hundred subjects, which were afterwards engraved and published in Brussels. In 1655 Teniers applied for letters of nobility; not being granted, he again applied in 1663, but the conditions not meeting his approval, the project was abandoned. It is on record that Teniers visited England at the request of Count Fuhensoldagne, to purchase Italian pictures for that nobleman's gallery, and that the Count added a splendid gold chain to the remuneration. Queen Christina of Sweden also presented him with a similar gift, and her own portrait enriched with precious stones; and his receipts were now so large that he lived in great splendour in his mansion (the 'Three Towers') in Perck. Sir Joshua Reynolds says: "Teniers' works are worthy of the closest attention of a painter; his manner of handling has, perhaps, never been equalled." Teniers died April 5th, 1694, in Brussels, and was buried near his two wives in the church of Perck.

#### 767. FLEMISH PASTIMES. INTERIOR.

Panel, height 9 in., width 13½ in. Signed "D. Teniers, f." Engraved by Thomas Major (1720-1799) in 1746. Reg. No. '04-110. *See Illustration.*

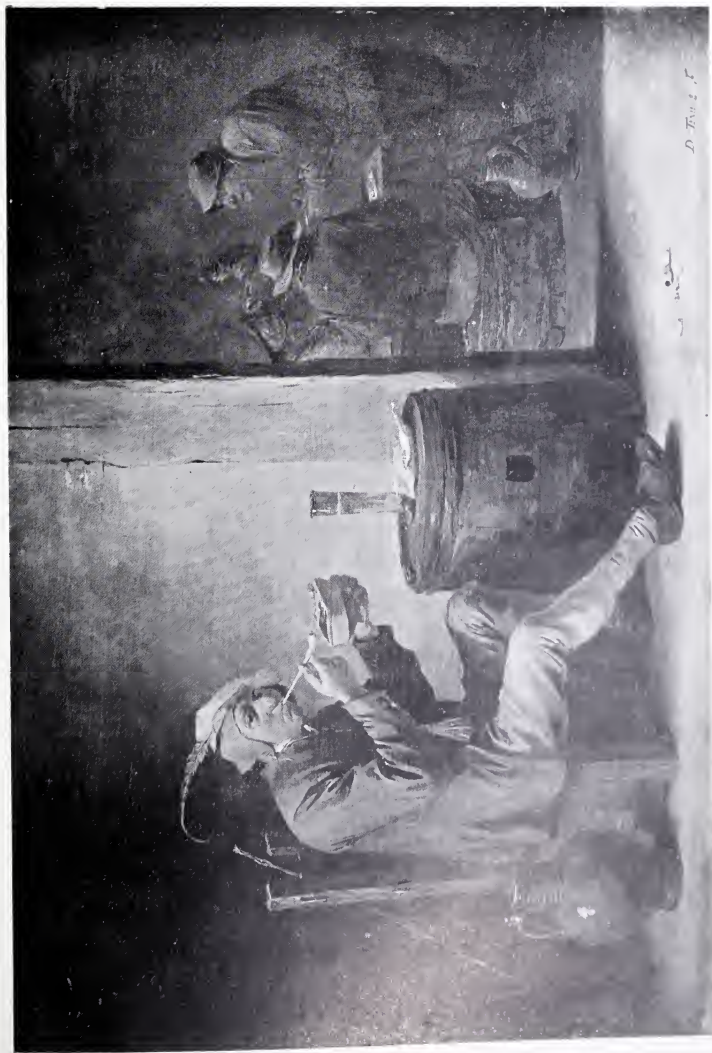
*Exhibited at the Royal Academy Old Masters' Exhibition, 1885. No. 122.*

THE RICHARD GODSON MILLNS BEQUEST.

#### 768. A VILLAGE SCENE WITH FOUR PEASANTS.

Panel, height 7 in., width 4½ in. Signed "D.T." Reg. No. '04-111.

THE RICHARD GODSON MILLNS BEQUEST.



No. 767.

FLEMISH PASTIMES, INTERIOR.

BY DAVID TENIERS, THE YOUNGER.





## 769 A PEASANT CARRYING A POLE.

Panel, height  $6\frac{5}{8}$  in., width  $5\frac{1}{8}$  in. Signed "D.T." Reg. No. '04-109.

THE RICHARD GODSON MILLNS BEQUEST.

## 770. THE SENSE OF FEELING.

Panel, height  $7\frac{1}{2}$  in., width  $5\frac{1}{2}$  in. Signed "David Teniers." Reg. No. 04-112.

THE RICHARD GODSON MILLNS BEQUEST.

## THURSTON, (John).

John Thurston, wood engraver and designer, was born at Scarborough in 1774. He was originally a copper-plate engraver, and assisted James Heath on some of his plates. Later he both designed and engraved on wood for book illustration, finally devoting himself to designing. Among his works are "Religious Emblems," 1808; "Shakespeare's Works," 1814. He was for a time the principal artist in London who had any repute as a designer on the wood, and contributed largely to the foundation of the modern school of wood engraving. He made some clever designs in water colours, chiefly in India ink and tinted. Was in 1806 elected a member of the Water Colour Society, and contributed to its exhibitions. He died at Holloway in 1822, aged 48.

*The following drawings were made for engravings illustrating various publications, and form part of the Felix Joseph Gift.*

## ✓ 771. MACBETH AND LADY MACBETH.

India ink drawing, height 4 in., width  $3\frac{1}{2}$  in. Reg. No. '90-141.

*From the Percy Collection.*

✓ 772. THE THREE SONS, PETER, MARTIN AND JACK,  
EXAMINING THEIR FATHER'S WILL.—Swift's "Tale of a Tub."

Water colour drawing, height  $2\frac{5}{8}$  in., width  $4\frac{1}{2}$  in. Reg. No. '90-144.

*From the Percy Collection.*

773. THE TOWN CRITIC, WITH BOOK, CANDLE AND CLUB,  
HUNTING DOWN AUTHORS.—Swift's "Tale of a Tub."

Water colour drawing, height  $2\frac{1}{2}$  in., width  $4\frac{1}{2}$  in. Reg. No. '90-146.

*From the Percy Collection.*

774. KISSING THE POPE'S TOE.—Swift's "Tale of a Tub."

Water colour drawing, height  $2\frac{1}{2}$  in., width  $4\frac{1}{2}$  in. Reg. No. '90-145.

*From the Percy Collection.*

775. THE SHOEMAKER AND THE LAY FIGURE.—Swift's "Tale  
of a Tub."

Water colour drawing, height  $2\frac{1}{2}$  in., width  $5\frac{1}{2}$  in. Reg. No. '90-147.

*From the Percy Collection.*

776. THE INVALID, DOCTOR AND MONKEY.—Swift's "Tale of  
a Tub."

Water colour drawing, height  $2\frac{1}{2}$  in., width  $5\frac{1}{2}$  in. Reg. No. '90-148.

*From the Percy Collection.*

777. NYMPH POURING WINE.

Water colour drawing, height  $3\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-149.

*From the Percy Collection.*

778. LANDSCAPE, FIGURE IN FOREGROUND.

Sepia drawing, height 3 in., width  $2\frac{1}{2}$  in. Reg. No. '90-242.

779. TWO FIGURES, ONE PLAYING A FLUTE.

Sepia drawing, height  $4\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '89-331.

780. HECTOR AND ANDROMACHE.

Water colour drawing, height  $4\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '90-239.

781. THE NIADES OF THE DEEP.

Water colour drawing, height  $5\frac{1}{2}$  in., width  $3\frac{1}{2}$  in. Reg. No. '90-241.

782. DON JOHN AND CONRAD.—"Much Ado about Nothing,"  
Act I., Scene I.

India ink drawing, height  $3\frac{1}{2}$  in., width 3 in. Reg. No. '91-15.

- ✓ 783. LEONATO AND ANTONIO.—“Much Ado about Nothing,” Act V., Scene I.  
India ink drawing, height  $3\frac{3}{4}$  in., width 3 in. Reg. No. '91-16.
- ✓ 784. BEATRICE HIDING IN THE ORCHARD.—“Much Ado about Nothing,” Act III, Scene I.  
India ink drawing, height  $3\frac{3}{4}$  in., width 3 in. Reg. No. '91-18.
- ✓ 785. MARRIAGE OF CLAUDIO AND HERO.—“Much Ado about Nothing,” Act IV., Scene I.  
India ink drawing, height  $3\frac{3}{4}$  in., width 3 in. Reg. No. '91-17.
- ✓ 786. BENEDICK IN LEONATO'S GARDEN.—“Much Ado about Nothing,” Act V., Scene II.  
India ink drawing, height  $3\frac{3}{4}$  in., width 3 in. Reg. No. '91-19.  
*The above six drawings are engraved in Steevens' edition of Shakespeare.*
- ✓ 787. TWO FIGURES IN A GARDEN.  
India ink drawing, height  $3\frac{3}{4}$  in., width 3 in. Reg. No. 91-33.

## TIEPOLO, (Giovanni Battista).

Giovanni Battista Tiepolo, was born at Venice in 1696. He was a scholar of Gregorio Lazzarini, and was also influenced by Gio. Battista Piazzetta. He afterwards studied the works of Paolo Veronese. Possessed of a lively invention, and an uncommon facility of execution, he was admirably qualified to decorate, and his large ceilings, and other things of the same class are his best performances. In 1769 Tiepolo was invited by Charles III. to Spain, where he painted several frescoes in the new palaces at Madrid. Tiepolo sometimes inserted figures in the pictures of Canaletto. He died at Madrid, March 27th, 1770.

788. LANDSCAPE.—In the foreground is a man milking a cow, others lying down at entrance of a bridge over which cattle are coming.  
Sepia drawing, height  $11\frac{1}{4}$  in., width  $16\frac{1}{2}$  in. Signed “de Tiepolo.” Reg. No. '91-146.  
Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## TITCOMB, (W. H. Y.) R.B.A.

W. H. Y. Titcomb, R.B.A., was born at Cambridge. Studied in the National Art Training Schools, South Kensington; under Verlet at Antwerp, and H. Herkomer at Bushey; and in Paris under Boulanger and Lefèvre. St. Ives, Cornwall, has been his home since 1887. His picture, "Primitive Methodists," obtained a medal in the Paris Salon of 1891. He also received a medal at the Universal Exhibition in Chicago, 1893, for his picture, "Old Sea Dogs."

### ✓ 789. OLD SEA DOGS.

The scene is depicted on the shore at St. Ives, Cornwall. Three venerable fishermen—whose time of labour is past—are seated on an old bench, on the sandy beach, gazing into the sea; evening glow; headlands to left.

*Painted and Exhibited R.A. 1891.*

Canvas, height 62 in., width 48 in. Reg. No. '95-1.

## TOMSON, (Clifton).

Nothing is practically known of Clifton Tomson, except that he was a native of Nottingham and a painter of animals. He painted the portrait at Newstead Abbey of Lord Byron's dog "Boatswain."

### ✓ 790. STUDY OF CARRIAGE HORSES WITH DOGS, —Stable and Dovecote forming the background, Church in the distance.

Canvas, height 29 in., width 36 in. Reg. No. '93-75.

### ✓ 791. HORSES AND DOG IN A LANDSCAPE.

*Date about 1830*

Canvas, height 28½ in., width 37 in. Reg. No. '98-3.





No. 789.

OLD SEA DOGS.

BY W. H. Y. TITCOMB.



## TOWN, (Charles).

Charles Town, an English landscape and cattle painter, born in the latter part of the 18th Century. His works were occasionally exhibited at the Royal Academy and at the British Institution between 1795 and 1828, after which he settled at Liverpool for some years, and became vice-president of the Liverpool Academy. He is supposed to have returned to London, and to have died about 1850.

## ✓ 792. LANDSCAPE WITH CATTLE.

Canvas, height  $6\frac{3}{4}$  in., width  $8\frac{3}{4}$  in. Reg. No. '87-1.

Bequeathed by the late MR. R. WALLACE WALSH.

## TUCE, (Henry S.) A.R.A.

Henry Scott Tuke was born at York in 1858, but was taken to Falmouth when two years of age. He studied art at the Slade School and in Paris. He first exhibited at the Academy in 1879, and was elected an Associate in 1900, and an Associate of the Royal Water Colour Society in 1904. He has painted a good deal in Italy, the Ionian Islands, etc., but most of his work has been done at Falmouth. He excels in painting flesh-tints of nude bodies, and his sunny pictures of bathers and sea-life are universally popular.

## ✓ 793. THE FISHERMAN.—Off Falmouth Harbour.

An old fisherman in white jersey and blue trousers, seated in centre of boat, holding a line over forefinger of the left hand. The expression is that of strained attention as he watches for any movement indicating that he has hooked a fish.

*Exhibited Grosvenor Gallery, 1889.*

Canvas, height 46 in., width 78 in. Painted 1888. Reg. No. '95-2. *See Illustration*

## UWINS, (Thomas) R.A.

Thomas Uwins, subject painter, was born at Pentonville, February, 24th, 1782, and was educated at a school in the neighbourhood. He was apprenticed to an engraver in 1797, but, ambitious to become a painter, quitted him at the age of 16 and was admitted a student of the Royal Academy. He began to draw portraits, and about 1808 was engaged in book illustration. In 1808 he was elected an Associate of the Water Colour Society, and in the following year a full member. In 1814, his health failing, he went to live in the South of France until 1817. In 1818 he settled in Edinburgh and was successful in portraiture; in 1824 went to Italy, and during seven years studied in Florence, Rome, Naples, and other Art cities, returning in 1831. He exhibited his works in oil at the Royal Academy and at once established a reputation by his Italian scenes. In 1833 he was elected an Associate of the Academy, and an Academician in 1838. He was appointed Librarian of the Royal Academy in 1844, and in 1845 Surveyor of the Queen's pictures; in 1847 was appointed Keeper of the National Gallery. His health beginning to fail he resigned the two latter offices in 1855, and retired to Staines, where he died, aged 75, August 25th, 1857.

### 791. A KNIGHT AND A LADY.

Water colour drawing, height  $3\frac{3}{4}$  in., width  $2\frac{1}{2}$  in. Reg. No. '90-1159.

THE FELIX JOSEPH GIFT.

### ✓ 795. THE FIRST AGE.—Mother and child.

Sepia drawing illustrating one of the "Seven Ages of Man." Height  $12\frac{3}{4}$  in., width  $17\frac{1}{2}$  in. Reg. No. '90-781.

THE FELIX JOSEPH GIFT.



No. 793.

THE FISHERMAN, OFF FALMOUTH HARBOUR.

BY HENRY S. TUKE, A.R.A.





## VAN ASSEN, (Benedictus Antonio).

Benedictus Antonio Van Assen, designer and engraver, worked in England towards the end of the 18th and beginning of the 19th centuries. His works occasionally appeared at the Royal Academy between 1788 and 1804. His death is supposed to have taken place in London about 1817.

### ✓ 796. DESIGN for Book Illustration. (Dutch School).

Water colour drawing, height 5 in., width 3½ in. Signed "A. Van Assen." Reg. No. '90-142.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

### ✓ 797. DESIGN for Book Illustration. (Dutch School).

Water colour drawing, height 5 in., width 3½ in. Signed "A. Van Assen." Reg. No. '90-143.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## VAN BALEN, (Hendrik).

Hendrik Van Balen, who was born at Antwerp in 1560. is said to have been instructed in the art by Adam Van Noort. On leaving that school he went to Italy, where he studied some years. On his return to Antwerp, he was so much employed that it was with difficulty he could satisfy the demand for his work. In 1593 he was received into the Guild of St. Luke, and in 1609-10 he was Dean. Balen was one of the first of the Flemish painters who succeeded in that purity of colour, which was afterwards carried to such perfection by Rubens and Van Dyck. Van Balen occasionally painted figures in the landscape pictures of other artists. He died at Antwerp in 1638 (or 1632).

## 798. THE REPOSE IN EGYPT.

Painted on copper, height  $9\frac{3}{4}$  in., width  $12\frac{1}{4}$  in. Reg. No. '04-99.

Landscape by JAN BRUEGHEL, b. 1568, d. 1625.

THE RICHARD GODSON MILLNS BEQUEST.

## VAN DER LYS, (Jan).

Jan Van der Lys, or more probably Dirck, (Van der Lis, or Van der Lijs) was born at Breda in 1600, and was a scholar of Cornelis Poelemburg. He died at Rotterdam in 1657.

## 799. THE MAGDALEN.

Painted on copper, height  $5\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Reg. No. '04-100.

THE RICHARD GODSON MILLNS BEQUEST.

## VAN DER NEER, (Aert).

Aert (Aernout) Van der Neer was born at Amsterdam in 1603. Scarcely anything is known of his life. He excelled in moonlight views, of which he is said to have painted two hundred without a single case of repetition. He ranked very high in the Dutch School, but died, very poor, at Amsterdam, November 9th, 1677.

## 800. RIVER SCENE WITH BOATS AND FIGURES—MOON LIGHT.

Panel, height  $7\frac{3}{4}$  in., width  $8\frac{1}{4}$  in. Signed "A.V.D.N." Reg. No. '04-102.

THE RICHARD GODSON MILLNS BEQUEST.

## VAN DER NEER, (Eglon Hendrick).

Eglon Hendrick Van der Neer, son of Aert Van der Neer, was born at Amsterdam in 1643, and received his first instructions from his father, and was afterwards placed under the

care of Jacob van Loo. At the age of twenty-one years he went to Paris, where he passed four years. Eglon Van der Neer lived for a time at Rotterdam, Amsterdam and Brussels, and was employed by the Elector Palatine at Düsseldorf, where he died in 1703. He was appointed painter to the King of Spain, on account of the success of his portrait of the Princess of Neuberg.

801. BOYS WITH A BIRD'S NEST IN LANDSCAPE.

Panel, height 10½ in., width 8 in. Reg. No. '04-101.

THE RICHARD GODSON MILLNS BEQUEST.

VAN DE VELDE, (William).

*Dutch School.*

William Van de Velde the younger, was born at Amsterdam in 1633. He was the son of the marine painter, William Van de Velde, the elder, and an elder brother of Adriaen Van de Velde. After being instructed by his father, he visited the studio of Simon de Vlieger. In 1675 he and his father were summoned by King Charles II. to England, and two years later they received an annual salary of £100 each. After the death of the King, William went back to Amsterdam (1686), but King James II. summoned him again to England, where he died April 7th, 1707, at Greenwich.

- ✓ 802. SEA PIECE.—A Dutch frigate attended by Dutch and English men-of-war. Probably the embarkation of the Prince of Orange, William III., for England in 1688.

Canvas, height 39 in., width 55 in. Reg. No. '90-1207.

THE HENRY LAMMIN BEQUEST.

VAN DER WERFF, (Pieter).

*Dutch School.*

Pieter Van der Werff was born at Kralinger-Ambacht near Rotterdam, in 1665, and was instructed in Art by

his brother Adriaan. He occasionally painted historical pictures, but more frequently domestic subjects and small portraits. One of his best pictures is a group portrait of the Directors of the Dutch East India Company. Without equalling those of his brother in finish, the pictures of Pieter Van der Werff are highly wrought. He died at Rotterdam in 1721.

803. PORTRAIT OF CHRISTIAN DE WEERDT, S.T.D.

Doctor in Theology, Apostolic Protonotary in Hillegersberghem; inscribed "R. D. Ives Christian De Weerd, S.T.D., Protonot Apostast in Hillegerbercher. Obit 14th January, 1709. Aet. 60."

Canvas, height  $31\frac{1}{4}$  in., width  $25\frac{3}{8}$  in. Reg. No. '78-217.

Given by Mr. CARL SIPMAN.

## VAN DYCK, (Sir Anthony).

(*Attributed to*).

Sir Anthony Van Dyck was born at Antwerp, March 22nd, 1599, and was a pupil of Rubens till 1620. He was famed both as a historical and portrait painter. From 1632 he settled in England, received the honour of Knighthood, and became the favourite Court painter. He died at Blackfriars, London, December 9th, 1641.

804. PORTRAIT OF CHARLES I. IN ARMOUR, WITH LACE COLLAR, WEARING ORDER OF THE THISTLE.

Panel, height  $12\frac{1}{2}$  in., width  $9\frac{1}{2}$  in. Reg. No. '99-4.

Given by Mr. J. HENRY JACOBY.

## VAN HEEMSKERK, (Egbert) the Elder.

Egbert van Heemskerk, the elder, called "The Peasant," was born at Haarlem in 1610. He painted the interior of Dutch alehouses, with boors regaling or quarrelling. These subjects he treated with some ability. He died in 1680.



## 805. INTERIOR OF A TAVERN WITH SMOKERS.

Panel, height 10 in., width 12½ in. Reg. No. '04-103.

THE RICHARD GODSON MILLNS BEQUEST.

## VARLEY, (Cornelius).

A brother of John Varley, born in London, November 21st, 1781, was engaged until his 20th year, with his uncle, a philosophical instrument maker, but left him about 1800, and joined his brother for the purpose of studying art. Making several visits to Wales, he exhibited at the Royal Academy in 1803. He was one of the Foundation Members of the Water Colour Society, with which he exhibited in 1859, occasionally also with the Academy. He never abandoned his scientific pursuits, and made improvement in the microscope, camera lucida, and camera obscura, and invented the graphic telescope. He was a constant attendant at the Society of Arts, of which he was for some years the oldest member, until his death at Stoke Newington, October 21st, 1873, in his 92nd year. He enjoyed his faculties to the last.

*The following miniature drawings were made for engravings illustrating "Peacock's Polite Repository," and form part of the Felix Joseph Gift.*

## ✓ 806. FARM HOUSE at Woodford, Bucks.

Sepia drawing, height 1½ in., width 2¼ in. Reg. No. '89-246.

## ✓ 807. GILLINGHAM HALL, NORFOLK.

Sepia drawing, height 1½ in., width 2¼ in. Reg. No. '89-242.

## ✓ 808. FOUNTAIN AND FARM at Pepper Hall, Shrewsbury.

Sepia drawing, height 1½ in., width 2¼ in. Reg. No. '89-243.

## ✓ 809. WROTTESELEY, STAFFORD.—The seat of Sir John Wrottesley, 1827.

Sepia drawing, height 1½ in., width 2¼ in. Reg. No. '89-244.

## 810. REMAINS OF PURTON HALL, STAFFORDSHIRE.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '89-245.

## 811. LEATHERHEAD CHURCH.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '89-311.

## 812. BETLEY CHURCH from Betley Hill.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '89-309.

## 813. SOMERFORD, STAFFORDSHIRE.—The seat of the Hon. Edward Monkton.

Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{4}$  in. Reg. No. '89-247.

## VARLEY, (John).

Was born at Hackney, August 17th, 1778. His father, an accomplished man of varied scientific attainments, discouraged his son in the pursuit of art, and sent him on trial to a silversmith; but he severed this engagement, and got employed by a portrait painter. When about sixteen he engaged with an architectural draughtsman, and being taken on a tour with his master, sketched the principal buildings in the towns they visited. In 1798 he exhibited his first work "Peterborough Cathedral." Next year he went to Wales, and again in 1801 and 1802. He was one of the class of young artists who met at Dr. Munro's house for mutual improvement. In 1804 he exhibited at the Royal Academy, and was one of the founders of the Water Colour Society, to which he contributed 244 drawings in the first eight years of its existence. He continued a member under all its changes. The chief portion of his income was obtained by teaching, and being of a genial and liberal character, with good conversational powers, he was well patronised. He died at a friend's house, November 17th 1842, having suffered from a sudden relapse of an affection of the kidneys whilst making a sketch, being unable to reach his home. His style was broad and simple, and has great freshness from its pure tints, and facility of handling.

*The following miniature drawings were made for engravings illustrating "Peacock's Polite Repository," and form part of the Felix Joseph Gift.*

814. KNARESBOROUGH CASTLE, YORKSHIRE.

Sepia drawing, height  $1\frac{1}{4}$  in., width  $2\frac{5}{8}$  in. Reg. No. '89-241.

815. SKIPTON CASTLE, YORKSHIRE, 1818.

Sepia drawing, height  $1\frac{1}{4}$  in., width  $2\frac{5}{8}$  in. Reg. No. '89-310.

816. YORK MINSTER from the River Ouse.

Sepia drawing, height  $1\frac{1}{4}$  in., width  $2\frac{5}{8}$  in. Reg. No. '89-240.

## ENEZIANO, (Bonifazio).

Bonifazio, called Bonifazio Veneziano, died in Venice in 1553, aged sixty-two.

817. STUDY FOR PORTION OF RAPHAEL'S FRESCO OF THE  
"SCHOOL OF ATHENS," IN THE VATICAN, ROME.

Red chalk drawing, height  $15\frac{1}{4}$  in., width  $10\frac{1}{8}$  in. Reg. No. '83-11.

Given by Mr. J. T. MALLETT.

## VERBOECKHOVEN, (Eugène Joseph).

Eugène Joseph Verboeckhoven, born at Warneton, in East Flanders, June 8th, 1798, was the son of Barthélemy Verboeckhoven, the sculptor, and was taught design and modelling by his father. The practice of modelling animals in clay was continued by him after he began to work as a painter, and to it may be attributed much of the correctness in the rendering of animal life and form which is observable in his pictures. He practised at Brussels, where he had an atelier for his pupils, and gained various honours from the Belgian Government. He died at Brussels, January 19th, 1881.

818. THE TWINS.

Panel, height  $5\frac{3}{8}$  in., width  $7\frac{1}{2}$  in. Signed "Eugène Verboeckhoven," and dated 1846.  
Reg. No. '04-104.

THE RICHARD GODSON MILLNS BEQUEST.

## VERONESE, (Paolo).

Paolo Caliari (or Cagliari), called Paolo Veronese, was born at Verona in 1528. He was the son of a sculptor named Gabriele Caliari, and was at first educated by his father in his own branch of art. Paolo's taste, however, led him more towards painting, and his father, seeing this, sent him to study in the workshop of Antonio Badile, a Veronese painter of some reputation. After executing several works in his native town, he went to Castelfranco, taking with him as assistant, Giovan Battista Zelotti, who was at that time a youth of nineteen. Caliari went to Venice in 1555, his first works there being for the church of San Sebastiano. He does not seem to have attracted much notice at Venice until Titan, in 1561, selected him, with several of the younger painters of the time, as suitable to be entrusted with the decoration of the great hall of the library lately built by Sansovino, when he carried off the prize of a gold chain that had been promised for the best painting done in the library. Paolo does not appear to have left Venice for any long period after he had once settled there. It is said he was invited to Spain by Philip II. to assist in the decoration of the Escorial, but he declined the invitation. He died in Venice, April 19th, 1588, and was buried in the church of San Sebastiano.

### 819. CHRIST IN THE TEMPLE HEALING THE SICK AND THE WOMAN TAKEN IN ADULTERY BROUGHT TO HIM BY HER ACCUSERS.

India ink drawing, height 9½ in., width 18 in. Reg. No. '91-153.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

### 820. STUDY OF A WINGED FIGURE.

Pen drawing in brown on grey paper, height 7½ in., width 9½ in. Reg. No. '91-154.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## VICKERS, (Alfred).

Alfred Vickers, landscape painter, was born at Newington, Surrey, in 1786. He was self-taught, and studied much from nature, and from the works of Dutch masters. His pictures were pleasant, but without much individuality or real insight into nature. He exhibited at the Royal Academy, the British Institution, and at Suffolk Street, from 1814 to 1868, and died in the latter year.

### ✓ 821. LANDSCAPE WITH COTTAGES.

Canvas, height 8 in., width 12 in. Painted 1864. Reg. No. '90-1190.

THE HENRY LAMMIN BEQUEST.

## VICKERS, (W).

### ✓ 822. CROSSING THE HEATH—"EVENING."

Canvas, height 13 in., width 18 in. Reg. No. '90-1213.

THE HENRY LAMMIN BEQUEST.

## VINCENT, (George).

George Vincent, a landscape and marine painter, was born at Norwich in 1796. He learnt the principles of art from Old Crome, and at the early age of seventeen began to exhibit with the Norwich Society. In 1814 his works first appeared at the Royal Academy, to which he occasionally contributed down to 1823. Coming to London in 1819, he married and settled in Kentish Town. His prospects were fair, but were blighted by his recklessness. Bestowing less and less care on his works, he gradually sunk into poverty and obscurity. In his later years he exhibited at Suffolk Street, where he last appeared in 1830. He is believed to have died soon afterwards.

### ✓ 823. LANDSCAPE COTTAGE AND STREAM.

Canvas, height 15 in., width 19 in. Reg. No. 90-1184.

THE HENRY LAMMIN BEQUEST.



## ✓ 824. SEA PIECE.

Canvas, height 19 $\frac{3}{4}$  in., width 27 in. Signed "G.V.," and dated 1827. Reg. No. '04-73.

THE RICHARD GODSON MILLNS BEQUEST.

## 825. LANDSCAPE, WITH MULE, PEDLAR AND FIGURES.

Canvas, height 17 $\frac{1}{4}$  in., width 23 $\frac{3}{4}$  in. Initialled "G.V." and dated 1828. Reg. No. '04-74.

THE RICHARD GODSON MILLNS BEQUEST.

## 826. LANDSCAPE, WITH CATTLE IN A POOL.

Painted on millboard, height 10 in., width 12 in. Reg. No. '04-75.

THE RICHARD GODSON MILLNS BEQUEST.

## 827. RIVER SCENE—BOY DRIVING SHEEP.

Panel, height 9 $\frac{1}{2}$  in., width 12 $\frac{1}{2}$  in. Reg. No. '04-72.

THE RICHARD GODSON MILLNS BEQUEST.

## VOLTERRA, (Daniele da).

Daniele Ricciarelli, commonly called Daniele da Volterra, born at Volterra in 1509, was first a pupil of Giovanni Antonio Bazzi, called Il Sodoma, but afterwards studied under Baldassare Peruzzi. Not meeting with the encouragement he expected in his native city, he went to Rome, and at first found employment as assistant to Pierino del Vaga, in the Vatican, and in the Cappella Massimi, in the church of La Trinita de Monti. He was, however, chiefly indebted for the reputation he afterwards acquired to the friendship and instruction of Michelangelo Buonarroti, who assisted him with designs for work he executed for Agostino Chigi, in the Farnesina, and for others of his more important productions. But the chief support of his fame is the series of frescoes in the Capella Orsini, in the Trinita de Monti, which occupied him seven years. The principal picture of the series is the famous "Descent from the Cross," which used to be considered the finest picture in Rome after Raphael's "Transfiguration," and Domenichino's "St. Jerome." In 1547



No. 824.

SEA PIECE.  
BY GEORGE VINCENT.



Daniele was appointed by Pope Paul III. superintendent over the works at the Vatican, and commissioned to finish the ornaments of Sala Regia, which had been begun by Pierino. On the death of Pope Paul III., in 1549, Julius III. deprived Daniele of his post as superintendent and of his pension, and it appears that the latter part of his life was chiefly devoted to sculpture. Daniele earned the nickname of Il Bragghetone or the Breeches-maker, through being employed by Pope Paul IV. to put draperies on some of the nude figures in Michelangelo's "Last Judgment.." Daniele died at Rome in 1566.

#### 828. SKETCH OF THE WOMAN AT THE CROSS.

Red chalk drawing for the original picture of the Crucifixion, in the Church of Trinita de Monti, Rome. Height  $14\frac{3}{4}$  in., width  $19\frac{3}{4}$  in. Reg. No. '83-10.

Given by MR. J. T. MALLETT.

### WALE, (Samuel) R.A.

Samuel Wale, history painter, was born in London, and was apprenticed to a silver plate engraver. He studied drawing at the St. Martin's Lane Academy, and had some assistance from Frank Hayman, whose manner he imitated. He practised painting and executed several ceilings, but his chief employment was as an illustrator of books. He was one of the foundation members of the Royal Academy, and first lecturer in perspective, of which he was a master. He lived in the same house with John Gwynne, R.A., the architect, and assisted him both in the artistic and literary part of his publications. He died February 6th, 1786, in Little Court, Leicester Square.

*The following drawings were made for engravings for various publications and form part of the Felix Joseph Gift.*

#### 829. DRAWINGS (8) for Book Illustration.

India ink drawing.

## 830. THE APPARITION.—Interior of drawing room.

India ink drawing, height  $6\frac{1}{2}$  in., width 4 in. Reg. No. '89-318.

## 831. BATTLEPIECE.

India ink drawing, height  $6\frac{1}{2}$  in., width  $4\frac{3}{8}$  in. Reg. No. '89-313.

## 832. LANDSCAPE WITH FIGURES.—Man with goose pursued by dogs.

India ink drawing, height  $6\frac{3}{8}$  in., width  $4\frac{1}{4}$  in. Reg. No. '89-312.

## 833. TROOPS STORMING A FORTRESS.

India ink drawing, height  $6\frac{5}{8}$  in., width 4 in. Reg. No. '89-314.

## 834. CLASSICAL SUBJECT.—Castle and figures.

India ink drawing, height  $6\frac{1}{2}$  in., width  $4\frac{1}{4}$  in. Reg. No. '90-250.

## 835. INTERIOR OF HOUSE, WITH FIGURES.

India ink drawing, height  $6\frac{3}{8}$  in., width  $4\frac{1}{2}$  in. Reg. No. '89-317.

## 836. INTERIOR—A schoolmaster with his boys.

India ink drawing, height  $6\frac{1}{2}$  in., width 4 in. Reg. No. '90-1.

## 837. GARDEN SCENE WITH FIGURES.

India ink drawing, height  $6\frac{1}{2}$  in., width 4 in. Reg. No. '89-315.

## 838. INTERIOR WITH FIGURES.—A surgeon bleeding a man.

India ink drawing, height  $6\frac{3}{8}$  in., width  $3\frac{3}{4}$  in. Reg. No. '90-161.

*From the Percy Collection.*

## 839. INTERIOR OF A KITCHEN.

India ink drawing, height  $7\frac{1}{4}$  in., width  $4\frac{1}{4}$  in. Reg. No. '90-160.

*From the Percy Collection.*

## 840. JANUARY AND MAY.

“Old as he was, and void of eyesight too,  
What could, alas ! a helpless husband do?”

India ink drawing, height 5 in., width  $3\frac{3}{4}$  in. Reg. No. '90-159

## 841. ENGRAVING by C. Mosley from the above drawing.



## 842. LOVERS DISTURBED.

India ink drawing for illustration of Congreve's Poems. Height  $5\frac{1}{2}$  in., width  $3\frac{3}{4}$  in.  
Reg. No. '90-249.

## 843. A PARTY OF FIVE MEN sitting at a garden table smoking and drinking, one reading to the others.

India ink drawing, height  $4\frac{1}{2}$  in., width  $2\frac{7}{8}$  in. Reg. No. '89-316.

## 844. THE STONING OF A CHRISTIAN.

India ink drawing, height 7 in., width  $4\frac{1}{2}$  in. Reg. No. '90-252.

## 845. QUEEN BOADICEA IN HER WAR CARRIAGE.

India ink drawing, height  $5\frac{1}{2}$  in., width  $3\frac{3}{4}$  in. Reg. No. '90-251.

## 846. THREE FIGURES IN A SUMMER HOUSE.—A man sitting with a woman on his knee and a female standing close by.

India ink drawing for illustration of Congreve's Poems. Oval, height  $2\frac{3}{8}$  in., width  $3\frac{1}{4}$  in.  
Reg. No. '90-787.

## WALKER, (John Rawson).

John Rawson Walker was born at Nottingham in 1796. He early displayed a strong love of Art, but was placed by his father as an apprentice in a large wholesale house of the staple trade of Nottingham. His impatient spirit, however, could not brook control, and before his term of apprenticeship had expired he threw off the trammels of commerce, and started on an artistic career as a landscape painter.

In 1829, Rawson Walker was married in All Saints' Church, Derby, to Miss Elizabeth Hoare, daughter of Mr. John Hoare, of Derby.

The most important series of pictures he painted was that of "The World before the Flood," illustrative of James Montgomery's poem.

Besides these works he executed many important pictures favourably noticed by Art critics both in London and the provinces, and he was recognised as a landscape painter of a high order. His ambition led him to London, where he hoped to meet with the encouragement his work merited.

After a handsome public presentation, in addition to the Burgess-ship of the Town, and other favours at the hands of his fellow-townsmen, Mr. Rawson Walker settled in London.

The wonderful facilities of Charcoal as a medium for illustrating the delicate effects of atmosphere and of light and shade, induced him to give his attention to this material.

He died at Birmingham on August 27th, 1873.

847. THE OLD TRENT BRIDGE, NOTTINGHAM.

Canvas, height 21 in., width 31 in. Reg. No. '89-73. *See Illustration.*

848. VIEW NEAR LINBY, NOTTS.

Canvas, height 40 in., width 50 in. Reg. No. '98-76.

Given by Miss Locke.

849. VIEW FROM NOTTINGHAM CASTLE TERRACE LOOKING EAST.

Canvas, height 22 in., width 30½ in. Painted about 1835. Reg. No. '04-435.

850. ENTRANCE TO MORTIMER'S HOLE, NOTTINGHAM CASTLE ROCK, about 1850.

Painted in body colour, height 5½ in., width 8½ in. Reg. No. '05-2.

## WALLIS, (George) F.S.A.

George Wallis, born 1811, died 1891; Painter, Art Educationalist and Writer; son of John Wallis (1783-1818) was born at Wolverhampton, 8th June, 1811, and educated at the Grammar School. He practised as an Artist in Manchester from 1832 to 1837, painting in oil and water-colours, chiefly rustic-life subjects and portraits; the then Earl of Wilton was amongst his patrons, for whom he executed several works.

His most important picture of this period, 1832, was "The Fall of Napoleon," engraved by G. Zobel. His three pictures "The Resurrection," "The Glory," and "The Fall of the Year," most careful transcripts of nature, were specially selected for the International Exhibition, 1862, and attracted considerable attention.



No. 847.

VIEW OF OLD TRENT BRIDGE, NOTTINGHAM.

BY J. RAWSON WALKER,



Early in life he took an interest in art education, as applied to designs for art manufacture and decoration, and was appointed one of the first Head Masters of the Government Schools of Design, the Spitalfields (1843) and Manchester (1844) Schools.

In 1845 he organized the first Exhibition of Art Manufactures ever held in England, and delivered the first systematic course of lectures on the principles of Decorative Art. Lord Clarendon, then President of the Board of Trade, asked Wallis to draw up the Chart of artistic and scientific instruction as applied to industrial Art, which is the basis of the instruction afforded by the present Board of Education.

He took an active part in the conception and organization of the Great Exhibition of 1851, was a Deputy Commissioner for England and Ireland. He acted in similar capacity in the International Exhibition, 1862, and the Paris Universal Exhibitions, 1855 and 1867. Wallis was Head Master (1852-1857) of the Birmingham School of Art, and Art Superintendent of the district. He was special Commissioner to the United States, 1853, to report upon the Arts and Manufactures. He was a constant contributor to all the leading Art periodicals, and delivered at various times a great number of lectures on Art Education.

He invented Autotypography, a process by which a drawing was made to engrave itself upon a metal plate, the precursor of the process illustration of to-day. Wallis was one of the pioneers of Free Libraries, and drafted the Act for William Ewart, M.P., known as the "Museums and Free Libraries Act."

Appointed Keeper of the Art Collections South Kensington Museum (1860-1891).

He died at Wimbledon 24th October, 1891, shortly after his retirement from his long public services.

#### 851. THE WILDERNESS.

Canvas, height 52 in., width 42 in. Painted 1857. Reg No. '92-50.

Given by CHILDREN OF THE ARTIST.



## WARD, (E. M.) R.A.

Edward Matthew Ward, R.A., born 1816, was an historical incident painter of considerable ability, although even his best works fall somewhat short of the dignity of historical art, his handling lacking solidity, and his colouring being dark and heavy. His most popular works are "Dr. Johnson in the Ante-room of Lord Chesterfield," "The Disgrace of Lord Clarendon," "The Execution of Montrose," "Last Sleep of Argyll," "Charlotte Corday going to Execution," "Last Sleep of Marie Antoinette," "The Royal Family of France in the Prison of the Temple," and a series of able works illustrating incidents of the French Revolution. He has depicted with varying success episodes of English History in the corridors of the House of Commons. He was elected a Royal Academician in 1855 and died in 1879.

- ✓ 852. THE OLD MAN LAMENTING THE DEATH OF HIS ASS.  
—Sterne's Sentimental Journey.

Sepia drawing, height 13 $\frac{3}{4}$  in., width 17 $\frac{1}{2}$  in. Signed "E. M. Ward." Reg. No.'90-130.  
*From the Perry Collection.*

THE FELIX JOSEPH GIFT.

## WARD, (James) R.A.

James Ward, R.A., animal painter and engraver, was born in London, 23rd October, 1769. He commenced the study of engraving under his brother, William Ward, and anatomy under Brooks, and afterwards took to painting after the style of Morland, his brother-in-law. Some of his early pictures were engraved by Ward, and have been sold as Morland's works. In 1794 he was appointed engraver to the Prince of Wales. Soon after this he took to animal painting, in which his study of anatomy proved highly valuable to him, and it is in this branch of his art that he has made his name eminent. He was elected an Associate of the Royal Academy in 1807, and a full Member in 1811. He died November 23rd, 1859.



No. 855.

BULL, COW AND CALF IN LANDSCAPE.

BY JAMES WARD, R.A.



✓ 853. A DEWY MORNING—THE DUEL OF THE STAGS.

Canvas, height 49 in., width 66½ in. Signed "J. Ward, aged 80," and dated 1849.  
Reg. No. '04-79.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 854. LANDSCAPE WITH SHEEP.

Canvas, height 10 in., width 12 in. Signed "J. Ward." Reg. No. '04-77.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 855. BULL, COW AND CALF IN LANDSCAPE.

Canvas, height 43 in., width 63½ in. Signed "J. Ward" (in monogram) and dated 1837. Reg. No. '04-78. *See Illustration.*

THE RICHARD GODSON MILLNS BEQUEST.

✓ 8546 COAST SCENE—STORM.

Canvas, height 9½ in., width 13¾ in. Signed "J. Ward, R.A.," (in monogram) and dated 1809. Reg. No. '04-76.

THE RICHARD GODSON MILLNS BEQUEST.

✓ 8557 A DURHAM BULL.

Water colour drawing, height 12½ in., width 18 in. Signed "J. Ward, 1798."  
Reg. No. '04-142.

THE RICHARD GODSON MILLNS BEQUEST.

## WARREN, (Knighton).

✓ 8568 PORTRAIT OF FELIX JOSEPH, ESQ.

Painted by order of the Corporation of Nottingham in recognition of the valuable services rendered by Mr. Felix Joseph, as a donor and lender of works of art to this Museum, since its opening in 1878. Mr. Joseph died in 1892 and bequeathed his fine collection of Wedgwood ware to this Museum.

*Exhibited R.A.*

Canvas, height 74 in., width 82 in. Painted 1891. Reg. No. '91-185.

## WATTS, (George Frederick) O.M., R.A.

George Frederick Watts, the son of George Watts, a native of Herefordshire, and a man of education and high intelligence, was born in London, February 23rd, 1817. In his early years he suffered from ill-health, and owing to the

frequency and violence of headache he was precluded from ordinary schooling ; but his mind was so acute, his memory so extraordinarily retentive, that nothing that he saw or read escaped him, while his natural taste and earnestness of purpose led him to a system of self-education which could scarcely have been better. His father encouraged him to adopt art as a profession, and in the year 1835 he entered the Schools of the Royal Academy, but after a few weeks he left, and entered the studio of William Behnes, the sculptor, where he studied the plaster casts of the Elgin marbles, and came under the influence of Behnes' brother, who entertained the deepest veneration for Greek art, and taught Watts to appreciate the beauties and force of the Phidian School and the passion for nobility of style. He first exhibited at the Royal Academy in 1837, and about the same time painted some portraits, and several pictures illustrating scenes from Shakespeare and Boccaccio, that attracted some attention, and gave promise for the Artist's future.

Mr. Watts' earliest success was achieved in 1843, in the competition for the decoration of the Houses of Parliament, when his drawing, "Caractacus led in triumph through the Streets of Rome," was awarded the first prize, £300. This enabled Mr. Watts to go to Italy, to study the works of those masters whose influence he had felt almost from the time he began to study art. He arrived in Italy early in 1844, and remained there nearly four years. In the winter of 1847 Mr. Watts returned to London, with a large selection of souvenirs after Titian and Veronese, and many original studies, painted in the style he had acquired from the careful study of those great colorists. He engaged in the third Westminster competition, and was again a winner, obtaining a first prize of £500 with his picture of "King Alfred inciting the Saxons to meet and resist the Danes at Sea." Mr. Watts was a frequent contributor to the Royal Academy Exhibitions. His principal productions have been portraits of the great





No. 859. "THE SPIRIT OF CHRISTIANITY."—Dedicated to  
all the Churches.

BY G. F. WATTS, O.M., R.A.



men of his time, and ideal and mythological subjects, such as "Love and Death," "Love and Life," "Hope," etc. As a sculptor he attained high distinction, and among his works of this class are a bust of "Clytie," "Hugh Lupus," an equestrian statue executed for the Duke of Westminster, and the colossal equestrian group entitled "Physical Energy" which was exhibited in the courtyard of the Royal Academy in 1904. Mr. Watts, as Mr. H. M. Spielmann says, "was a great worker, his industry was extraordinary, and throughout his life it was his practice to rise with the dawn and work throughout the day." Besides a vast number of drawings, frescoes and Sculptures, about 800 paintings are included in his work. He was elected an Associate of the Royal Academy in 1867, and a full member in the following year. He was Hon. D.C.L. of Oxford, and Hon. LL.D. of Cambridge. He twice refused a proffered baronetcy, but was persuaded to accept the coveted honour of the Order of Merit conferred upon him by the King in 1902. After a brief illness through an attack of bronchitis he died on July 1st, 1904, having attained the age of 87.

✓ 859. THE SPIRIT OF CHRISTIANITY. Dedicated to all Churches. A symbolical design. This picture is the original of the large work in the Tate Gallery. Painted in 1875.

Canvas, height 80½ in., width 56¼ in. Reg. No. '05-69. *See Illustration.*

"THE SPIRIT OF CHRISTIANITY."—"The meaning of the design seems to be that the genius of religion, the source and fount of all religion, takes under his protecting care all sects and creeds, regarding them all, with their alliances and their wars, their jarring discords and their occasional harmonies, as so many children."

Given by the EXECUTORS UNDER THE TERMS OF THE  
WILL OF THE LATE G. F. WATTS, R.A., O.M.

WEBB, (James).

✓ 860. MOUNT ORGUEIL CASTLE, JERSEY.

Canvas, height 8 in., width 16 in. Signed "James Webb." Reg. No. '04-80

THE RICHARD GODSON MILLNS BEQUEST.

## WELLS, (William Frederick).

William Frederick Wells was born in London in 1762. He studied under J. J. Barralet, and in his early years wavered between pastel and oil. One of the earliest practitioners in water-colours, he took an active part in the foundation of the Old Society in 1804, and in 1806 was its President. He travelled on the continent, extending his tours to Norway and Sweden. The latter part of his life was chiefly occupied in teaching drawing, of which he was professor at Addiscombe, for many years. He died in 1836.

### ✓ 861. VIEW AT TYNEMOUTH, NORTHUMBERLAND.

Water colour drawing, height 13 $\frac{1}{4}$  in., width 20 in. Reg. No. '92-61.

## WEST, (Benjamin) P.R.A.

An eminent British painter, was born in 1738 in Chester County, Pennsylvania, where his father, a Quaker of Long Crendon, Buckinghamshire, had emigrated in 1715. He seems to have been born an artist, and he was at all events a self-taught one. At the age of sixteen he started to paint portraits, first in his own neighbourhood and then in New York. In his 22nd year he determined to visit Europe and embarked for Italy. He studied during three years at Rome, Florence and Bologna, and in 1763 went to London, preceded by a reputation. In the following year he exhibited a portrait, and settling down in his art with the intention of remaining in England, he married a young American lady, to whom he had been engaged at Philadelphia. In 1765 he exhibited his first historical picture the "Orestes and Palades" now in the National Gallery. In 1768 he was one of the four artists who submitted to the King the plan for a Royal Academy, and he became one of the 39 first members. In 1772 he was appointed historical painter to the King; in 1790 Surveyor of the Royal Pictures; and in 1792 he was elected,

on the death of Reynolds, the President of the Royal Academy, but declined the proffered honour of knighthood. He painted during this period the "Death of Wolfe," the "Battle of La Hogue," "Christ Healing the Sick," "Christ Rejected" (1814), and "Death on the Pale Horse," painted in 1817. His long career was then drawing to a close, and he died in Newman Street, March 11th, 1820.

✓ 862. THE RAISING OF LAZARUS.—This is one of the designs for the original picture in Winchester Cathedral.

Pen and ink and brown wash drawing, height 6 in., width 8½ in. Reg. No. '90-139.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## WESTALL, (Richard) R.A.

Richard Westall, R.A., was born at Hertford in 1765. He was apprenticed there to a silver engraver. Studying to improve himself, in 1784 he exhibited a portrait at the Royal Academy, and was the following year admitted to its Schools. On the completion of his apprenticeship he began his career as an artist, and exhibited some subject pictures. In 1792 he was elected an associate of the Academy, and in 1794 a full member. He was much engaged in book illustration. In 1813 the British Institution bought a large oil painting by him; but his works in oil produced at this time did not find purchasers. He speculated in the old masters, fell into difficulties, and died a pensioner of the Royal Academy in 1836.

✓ 863. JUNO BORROWING THE GIRDLE OF VENUS.—Homer, Book XIV.

Canvas, height 78 in., width 57½ in. Reg. No. '94-18.

Given by MR. WILLIAM BRADSHAW.



## 864. AFTER THE BATTLE.

Pen and ink and sepia drawing, height 20 $\frac{3}{8}$  in., width 14 $\frac{3}{8}$  in. Reg. No. '90-132.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## 865. THE STIRRUP CUP.—A gallant, on horseback, receiving a wine cup from a lady who is attended by an older man.

Pencil drawing, tinted, height 8 $\frac{3}{8}$  in., width 6 $\frac{3}{8}$  in. Reg. No. '90-99.

THE FELIX JOSEPH GIFT.

## 866. MARRIAGE.—Interior with figures.

Water colour drawing, height 7 $\frac{3}{8}$  in., width 6 in. Reg. No. '90-1161.

THE FELIX JOSEPH GIFT.

## 867. LOVE'S INVITATION.—Drawing illustrating a ballad of Shakespeare in ("Twelfth Night," Act 2) and has been engraved by James Hogg.

Water colour drawing, height 10 $\frac{1}{2}$  in., width 12 $\frac{3}{8}$  in. Reg. No. '90-93. *See Illustration.*

THE FELIX JOSEPH GIFT.

## 868. BAPTISM.—Interior with figures.

Water colour drawing, height 7 $\frac{1}{2}$  in., width 6 in. Reg. No. '90-1162.

THE FELIX JOSEPH GIFT.

## 869. DRAWINGS (8) for engravings illustrating "Grasville Abbey,—Thediosius de Zulvin,—The Monk of Madrid," a Spanish tale by George Moore, 1802.

India ink drawing, height 3 $\frac{3}{8}$  in., width 2 $\frac{3}{8}$  in. Reg. Nos. '88-236 to 247.

THE FELIX JOSEPH GIFT.

## WESTALL, (William) A.R.A.

Brother of Richard, was born at Hertford in 1781, and studied under his brother, and in the Schools of the Royal Academy. At the age 19 he was selected to accompany, as draughtsman, Captain Flinder's voyage of Australian discovery; was wrecked and picked up by a ship bound for China, where he made many interesting sketches. From thence



No. 867.

LOVE'S INVITATION.  
BY RICHARD WESTALL, R.A.



he secured a passage to India, and landing at Bombay, made excursions into the country. After four years' absence he returned to England. Soon after he set off for Madeira, but his sketches in that Island were all lost, and he was nearly drowned on leaving it by the upsetting of a boat. He was not deterred, however, from continuing his journey to the West Indies. From 1805 he was a constant exhibitor at the Royal Academy. In 1811 he was admitted an Associate of the Water Colour Society, in the following year a member, and at the same time was elected an associate of the Royal Academy. He died at St. John's Wood in 1850.

*The following miniature drawings were made for engravings for Peacock's "Polite Repository," and form part of the Felix Joseph Gift.*

- ✓ 870. VIEW OF A MANSION.—Figures in the foreground.  
Water colour drawing, height  $2\frac{3}{4}$  in., width  $4\frac{3}{8}$  in. Reg. No. '89-302.
- ✓ 871. VIEW OF A MANSION in a park, with deer in the foreground.  
Water colour drawing, height  $2\frac{3}{8}$  in., width  $3\frac{3}{8}$  in. Reg. No. '89-303.
- ✓ 872. DONNINGTON CASTLE, BERKSHIRE.  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{8}$  in. Reg. No. '89-256.
- ✓ 873. MILL AT MILLNTHORPE, LANCASHIRE.  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{8}$  in. Reg. No. '89-257.
- ✓ 874. MAXTOCK CASTLE, WARWICKSHIRE.  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{8}$  in. Reg. No. '89-258.
- ✓ 875. PURVERHAM CASTLE, GLOUCESTERSHIRE.  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{8}$  in. Reg. No. '89-261.
- ✓ 876. FOUNTAINS ABBEY, YORKSHIRE.  
Sepia drawing, height  $1\frac{1}{8}$  in., width  $2\frac{1}{8}$  in. Reg. No. '89-262.

- ✓ 877. MAXTOCK PRIORY, WARWICKSHIRE.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-259.
- ✓ 878. CLAVERTON, SOMERSETSHIRE.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-260.
- ✓ 879. WINTACH ABBEY, YORKSHIRE.  
India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-265.
- ✓ 880. TONG CASTLE.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-263.
- ✓ 881. LANDSCAPE with Monument.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-268.
- ✓ 882. LAKE SCENE with boats, mountains in the distance.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-267.
- ✓ 883. LANDSCAPE with mountains in the distance.  
India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-266.
- ✓ 884. DUNLAKE, near Lake Windermere.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-264.
- ✓ 885. THE SEAT OF SIR G. O. TURNER, Bart.  
India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-304.
- ✓ 886. BRIDGE OVER THE GREALA, near Keswick.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-305.
- ✓ 887. HAWKESTONE, SALOP.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-307.
- ✓ 888. DENT, YORKSHIRE.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. 89-306.
- ✓ 889. WYTHAM.  
Sepia drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-308.
- ✓ 890. GROUP OF FRUIT on a basket tazza.  
India ink drawing, height  $1\frac{1}{2}$  in., width  $2\frac{1}{2}$  in. Reg. No. '89-269.



## WHAITE, (H. Clarence) P.R.C.A., R.W.S.

Mr. Henry Clarence Whaite was born at 4, Bridge Street, Manchester, on January 27th, 1828. He became a student at the Manchester School of Design, then under the direction of that able teacher, Mr. J. Z. Bell, and remained there for some years under the successive masterships of Messrs. George Wallis, J. Johnson, A. D. Cooper, and J. A. Hammersley. With Raphael and his works in the Vatican in his mind, Mr. Whaite, on leaving the School of Design, proceeded to London, and with a view to becoming a decorative painter attended Leigh's celebrated school in Newman Street, and also became a student at the Art School at Somerset House and at the Royal Academy Schools. Ultimately finding no opening likely to satisfy his ambition, he commenced to study figure painting, and about this time painted the "Expulsion from Paradise," which was his first picture exhibited in the Manchester Royal Institution. This picture was much admired and obtained for the artist the Heywood Silver Medal in 1851, the year in which it was shown. About the same time Mr. Whaite produced "Uncle Tom reading his Bible,"—a work which the Prince Consort desired to purchase—and another picture entitled "Lucretia." With a view to recruiting his health, which through study and overwork had broken down, he paid a visit to Switzerland, where he was greatly impressed with the grandeur of the Alps, which awoke in him that love of mountain scenery which has since been so strongly characteristic of his work. Devoting himself to the painting of landscapes, into which he introduced important figures, he produced "Ancient Britons surprised by Romans," "The Convent Garden," "God's Acre," "Hauling Driftwood," "Gipsy Camp," "Sunrise," and other important works. An earnest student and admirer of Ruskin, Mr. Whaite was strongly impressed with the great critic's teachings which resulted in his exchanging a bold broad method of handling for one of extreme elaboration and finish, and he

began to produce most careful and minutely finished work from nature, exhibiting among others "The Barley Harvest," "A leaf from the Book of Nature," "A Welsh Farmstead," and "The Rainbow," most of which were exhibited at the Royal Academy. "The Rainbow," in the Permanent Collection of this Gallery, was exhibited in Manchester in 1862, and obtained the Heywood gold medal.

With the intention of studying the great masters in art. Mr. Whaite, in the winter of 1869, visited Italy, where he spent twelve months, and made a large number of drawings. Hitherto most of his work had been in oil. He now began to pay particular attention to the lighter medium, and was unanimously elected as associate, and a few years later, a full member of the Old Water Colour Society. To the annual exhibitions of this Society, there have been few more constant contributors than Mr. Whaite. His most important works in this medium are "The Castle Rock, Cumberland," purchased by the Corporation of Liverpool, "A Stronghold of Edward I.," "Snowdon from near Tremadoc," "Harvest in Cambria," "Cambrian Shepherds," and "Mountain Mists." Although devoted to water colours, Mr. Whaite has kept up his practice in oil painting, and almost every year has produced one or two large oil paintings, notably "The Coming Storm," purchased by the Corporation of Leeds, two large allegorical pictures from the "Pilgrim's Progress," "A Shepherd's Dream," and "The Awakening of Christian," two or three pictures from the Pass of Aberglaslyn, "The Heart of Cambria," now in the Manchester Art Gallery, and "Snowdon," a picture which cost the artist several years of hard work.

Mr. Whaite was one of the founders, and is the president of the Manchester Academy of Fine Arts. He is also the president of the Royal Cambrian Academy.

✓ 891. THE RAINBOW—Early Spring on the hills above Capel Curig, North Wales.

Canvas, height 54½ in., width 84½ in. Painted 1862. Reg. No. '93-25 See Illustration.



No. 891.

THE RAINBOW.

BY H. CLARENCE WHITE, P.R.C.A., R.W.S.



## WHEATLEY, (Francis) R.A.

Francis Wheatley, born in London in 1747, was the son of a master-tailor, who placed him first under a good teacher, and afterwards at Shipley's Drawing School, which he left after a time for the Schools of the Royal Academy. When young he obtained several premiums from the Society of Arts. After practicing for some years in London, he eloped to Dublin with the wife of Gresse, the painter. He became very popular as a painter of rural and domestic subjects, for which he had a peculiar talent. Wheatley first exhibited at the Royal Academy in 1771, his subjects at that time being portraits, but later on he sent some *genre* pictures and landscapes, some in water colours, but more in oil. He frequently drew with the pen, using India ink for the shadows. He was elected an Associate of the Royal Academy in 1790, and an Academician in 1791. He died in 1801.

### ✓ 892. SOLDIERS REFRESHING.

Canvas, height 20 in., width 17½ in. Reg. No. '04-82.

THE RICHARD GODSON MILLNS BEQUEST.

### ✓ 893. THE HARVEST WAGGON.

Canvas, height 50½ in., width 40 in. Signed "F. Wheatley," and dated 1774.  
Reg. No. '04-81.

THE RICHARD GODSON MILLNS BEQUEST.

## WHITE, (W. J.)

### ✓ 894. A WOUNDED OFFICER.

Water colour drawing, height 3½ in., width 2½ in. Reg. No. '89-132.

THE FELIX JOSEPH GIFT.

### ✓ 895. TWO ORIENTALS offering a crown and sceptre to another in a garden.

Water colour drawing, height 3½ in., width 2½ in. Reg. No. '89-122.

THE FELIX JOSEPH GIFT.



## WIJCK, (Jan).

Jan Wijck, son of Thomas Wijck, was born at Haarlem about the year 1640, and was instructed by his father, whom he accompanied to England. Jan Wijck distinguished himself as a painter of battles, sieges, huntings, and processions. He sometimes painted large pictures, such as the "Battle of the Boyne," and the "Sieges of Naarden and Namur," but they are inferior to his small pictures. In the equestrian portrait of the "Duke of Schomberg," by Kneller, the horse and the battle in the background were finely painted by Jan Wijck. He died at Mortlake in 1702.

✓ 896. A SKETCH OF A BATTLE PIECE.

India ink drawing, height  $6\frac{1}{2}$  in., width  $6\frac{1}{2}$  in. Signed "J.W." Reg. No. '90-173.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

✓ 897. A STAG HUNT.

Reed pen drawing in sepia, height  $8\frac{3}{4}$  in., width  $8\frac{1}{4}$  in. Signed "J.W." Reg. No. '90-174.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## WIJNANTS, (Jan).

Jan Wijnants occupied a distinguished place among the landscape painters of Holland in the middle of the seventeenth century, and was chiefly celebrated for his masterly execution of foliage. There is no biographical information concerning this artist. He was born at Haarlem, and it is believed that he was the master of Philip Wouvermans: certain it is that Wouvermans, Adrian Van de Velde, and Jan Lingelbach, all embellished Wijnants' pictures with figures and animals. His death must have happened subsequent to the year 1677, as in that year his name still stood on the books of the



No. 899.

LANDSCAPE, WITH PEASANTS AND DOG.

BY JAN WIJNANTS.



Painters' Guild at Haarlem; but the latest date on a picture by his hand is 1674, on a "Forest Scene," in Belvedere Gallery in Vienna. There are two Wijnant pictures in the National Gallery.

898. LANDSCAPE, WITH PEASANTS ON ROAD.—On the right in the foreground, an old trunk of a tree, and a road leading into a wood; distant landscape on the left; blue sky with some clouds.

Panel, height 8 in., width 10½ in. Signed "J.W." Reg. No. '04-107.

*Exhibited at the British Institution, 1862; Royal Academy Old Masters' Exhibition, 1882.*

THE RICHARD GODSON MILLNS BEQUEST.

899. LANDSCAPE, WITH PEASANTS AND DOG.—High ground and trees on the left; in the foreground a peasant seated by the side of a road, along which is advancing another peasant with a dog; distant landscape to right.

Panel height 8½ in., width 10¾ in. Signed "J.W." Reg. No. '04-108. *See Illustration.*

THE RICHARD GODSON MILLNS BEQUEST.

## WILDE, (William).

Born at Nottingham, 1826, died 1901.

- ✓ 900. WHARFEDALE, YORKSHIRE.

Water colour drawing, height 14 in., width 19½ in. Reg. No. '02-36.

## WILKIE, (Sir David) R.A.

Sir David Wilkie was born at Cults, in Fifeshire, on November 18th, 1785. His father, the Rev. David Wilkie, was the minister of the parish. At his first school he used to make portraits of his companions, who would pay for them with marbles, etc. At the age of fourteen he entered the Trustees Academy at Edinburgh, and before the end of his course won a prize of £10. In 1804 he returned to Cults, and began work upon his "Pitlessie Fair." In May, 1805,

he came to London, and a few months afterwards was at work in the Royal Academy Schools. He was elected an Associate of the Royal Academy in 1809, and an Academician in succession to Sir F. Burgeois, 1811. In 1814 he went with Haydon to Paris, and in the autumn of the same year made a tour in the Netherlands, returning by way of Calais, where, like Hogarth, he was arrested for sketching the famous gate. In 1817 he went to Scotland, and was there again in 1822 to be present at the famous visit of George IV, and also in 1824. In 1812 Wilkie's father had died, and in 1824, on the day before his return from Scotland, his mother had died, and her death no doubt was one cause of his illness. In 1825, on the failure of his health, he travelled on the Continent, returning to England in 1828. During his stay in Spain his style was completely revolutionized, and from this time forward he painted openly, loosely, and with little care of detail. On the death of Sir Thomas Lawrence, in 1830, Wilkie was appointed painter in ordinary to the King. In 1840 he began that pilgrimage to the East, from which he never returned. Leaving London in August, with Mr. William Woodburn, he made his way, by the Rhine and Danube, to Constantinople, where he painted the Sultan's portrait. From Constantinople he made his way to Jerusalem. From Jerusalem he turned to come home by way of Alexandria, Malta and Gibraltar. After the steamer left Malta, he was taken suddenly ill, and on the forenoon of June 1st, 1841, he died, and was buried at sea the same evening, within sight of Gibraltar. This incident is the subject of Turner's picture in the National Gallery, entitled, "Peace—Buried at Sea."

✓ 901. A HIGHLAND FAMILY.

Panel, height 7½ in., width 9 in. Signed "D. Wilkie." Reg. No. '04-84.

THE RICHARD GODSON MILLS BEQUEST



- ✓ 902. SKETCH IN OILS FOR "THE SOLDIER'S GRAVE."—  
Interior of a church; figures gathered round a coffin.

Canvas, height  $7\frac{3}{4}$  in., width  $6\frac{1}{2}$  in. Signed "D. Wilkie," and dated 1813.  
Reg. No. '04-83.

*Exhibited at International Exhibition, 1874; and Royal Academy Old Masters' Exhibition, 1882.*

THE RICHARD GODSON MILLNS BEQUEST.

- ✓ 903. INTERIOR—Man seated with child.

India ink, height  $3\frac{7}{8}$  in., width  $2\frac{7}{8}$  in.

THE RICHARD GODSON MILLNS BEQUEST.

904. GROUP OF FIGURES.—A man reading a letter.

Pen and ink, height  $4\frac{1}{2}$  in., width  $3\frac{5}{8}$  in.

THE RICHARD GODSON MILLNS BEQUEST.

905. INTERIOR.—Soldier seated at a table.

Pen and ink, height  $3\frac{3}{4}$  in., width  $4\frac{1}{2}$  in. Reg. No. '04-146.

THE RICHARD GODSON MILLNS BEQUEST.

- ✓ 906. THE PARISH BEADLE.

Water colour drawing, height 5 in., width  $6\frac{1}{2}$  in. Sketch for the original picture in the National Gallery. Reg. No. '04-143.

THE RICHARD GODSON MILLNS BEQUEST.

- ✓ 907. BLIND MAN'S BUFF.

Pen and ink sketch, height  $5\frac{1}{2}$  in., width 9 in. Sketch for the original picture in the Royal Collection. Signed "D. Wilkie, 1812." Reg. No. '04-144.

THE RICHARD GODSON MILLNS BEQUEST.

- ✓ 908. INTERIOR.—Two children in foreground.

Pen and ink, height  $5\frac{3}{4}$  in., width 5 in.

THE RICHARD GODSON MILLNS BEQUEST.

- ✓ 909. FIGURE STUDY.

Pen and ink, height  $7\frac{1}{2}$  in., width  $4\frac{3}{8}$  in.

THE RICHARD GODSON MILLNS BEQUEST.

## ✓ 910. FEMALE SEATED IN CHAIR.

Pen and ink, height  $6\frac{1}{2}$  in., width  $4\frac{1}{2}$  in. Reg. No. '04-145.

THE RICHARD GODSON MILLNS BEQUEST.

## WILLIAMS, (John Edgar).

John Edgar Williams, painter of domestic scenes. Exhibited at the Royal Academy, British Institution and Suffolk Street Galleries from 1846 to 1883.

## ✓ 911. PORTRAIT OF PHILIP JAMES BAILEY.

The author of "Festus," and other poems was born at Nottingham. His father was Thomas Bailey, author of "Annals of Nottinghamshire," "Recreations in Retirement," and other works in prose and verse. "Festus," his most celebrated work, is of world-wide fame, and has passed through numerous editions in England and America. It was first published in 1839, when its author was in his twenty-third year, but had been written a year or two earlier. To its elaboration and expansion much of his after life has been devoted; and it is now in its completed state, not only a mine of poetry, but a system of philosophy. His classical studies, in which he early took diligent and successful interest, were superintended by the Rev. B. Carpenter, Unitarian Minister, of Nottingham, and were perfected at Glasgow University. He was called to the Bar in 1840, but the charms of literature soon drew him aside from forensic pursuits.—J.H.B.

Canvas, height 30 in., width 25 in. Reg. No. '84-130.

Given by Mr. W. F. Rock.

## WILSON, (Richard) R.A.

Richard Wilson was born at Penegoes, Montgomery, in 1713. His early love for drawing attracting the notice of Sir George Wynne, he was placed under the tuition of Thomas Wright, the well-known portrait painter in London. In this branch of art Wilson distinguished himself sufficiently to be patronised by Royalty; but visiting Italy in 1749, in Venice he became acquainted with Zuccarelli, a landscape painter of immense popularity, who persuaded him to abandon portraiture

for the more interesting study of natural scenery, for which he possessed decided talent. In Rome he was greatly encouraged by the approbation of Vernet and Mengs, who exchanged pictures with him; and after six years absence he returned to London a "finished landscape painter." As his fortunes declined, Wilson had to decrease his expenses, and change his abode to suit his circumstances; in his distress, Paul Sandby frequently assisted him, but the unfortunate painter grew reckless and dissipated, and his disposition so morose that many friends held aloof for fear of giving offence.

In 1776, when Wilson's boon companion, Frank Hayman, died, the Academy, recognising Wilson's abilities and destitute condition, gave him, on application, the post of librarian, which brought him a small annuity. But in spite of all, his means were insufficient, and he became more and more dreary. His last abode in London was a poor, barely-furnished chamber, near Tottenham Court Road, and here he would in all probability have ended his days but that the death of his brother put him in possession of a small estate in Wales. He left London in 1780; and after two years of quietude, spent amidst the lovely scenery of his native soil, he died suddenly, May 11th, 1782, and was buried in the churchyard of Mold.

#### 912. SNOWDON.

Canvas, height 41 in., width 50 in. Engraved by William Woollatt, published July 17th, 1775, by John Boydell. Reg. No. '04-85.

THE RICHARD GODSON MILLNS BEQUEST.

### WINGFIELD, (James Digman).

James Digman Wingfield, an English landscape and subject painter, was born in the early part of the 19th century. He practised in London, and his pictures appeared in large numbers at the Royal Academy, the British Insti-

tution, and the Society of British Artists, between 1832 and 1872. He died in the latter year, and the works remaining in his studio were sold at Christie's in July 1873.

✓ 913. VIEW OF THE OPENING CEREMONY OF THE GREAT EXHIBITION IN HYDE PARK, LONDON, MAY 1ST., 1851.

Canvas, height 55 in., width 42 in. Reg. No. '82-90.

## WITHOOS, (Mathias).

Mathias (or Matthäus) Withoos was born at Amersfort in 1627, or 1629, and was for six years a scholar of the architect Jacob van Kampen. On leaving that master he travelled to Italy in company with Otto Marcellis, and instead of pursuing the line of art in which he had been trained, adopted that of his companion, and distinguished himself as a painter of curious plants, reptiles and insects. During a residence of two years in Rome he was much employed by the Cardinal de Medici. On his return to Holland, in 1650, his works soon won popularity. On the approach of the French in 1672 he retired into North Holland, and settled at Hoorn, where he died in 1703.

914. THISTLES, BUTTERFLIES, ETC.—Landscape background.

Canvas, height 34½ in., width 27¼ in. Signed "M.W." Reg. No. '04-105.

## THE RICHARD GODSON MILLNS BEQUEST.

## WITHOOS, (Pieter).

Pieter Withoos the second son of Mathias Withoos, was born in 1654, and received his first instruction in art from his father. He excelled in painting flowers, plants and insects, in water-colours on vellum. He died at Amsterdam in 1693.

## 915. PIGEON AND OTHER BIRDS.

Canvas, height  $30\frac{3}{4}$  in., width  $21\frac{1}{2}$  in. Signed "P. Withoos." Reg. No. '04-106.

THE RICHARD GODSON MILLNS BEQUEST.

## WOOD, (John).

John Wood was born in London 1801. He was educated at Aspley, in Bedfordshire, where it was his custom to rise at break of day, and while his school-fellows were wrapt in slumber, make outlines from the works of Raphael. After the completion of his education, the first step obtained was his admission as student at the Royal Academy in 1819. While studying at the Academy he obtained the notice of Fuseli and Sir Thomas Lawrence, and under the auspices of the latter commenced his career in Art. As a student he studied with great zeal, obtaining the silver medals for the best drawings in the Antique and Life Schools, and in 1825 the gold medal for historical painting. In 1823 he commenced exhibiting at the Royal Academy, continuing his labours for upwards of 40 years. In 1836 he obtained the Manchester Prize for his picture "Elizabeth in the Tower after the death of her sister Queen Mary"; in 1844 the commission to paint the altar piece of the "Ascension" for St. James' Church, Bermondsey; and in 1846 the £1,000 premium for the "Baptism of our Saviour in the Jordan." For ten years previous to his death he was prevented from following his profession, through failing health. He died on the 19th of April, 1870.

## 916. PORTRAIT OF A GENTLEMAN IN THE COSTUME OF THE COURT OF QUEEN ELIZABETH.

Canvas, height  $50\frac{1}{4}$  in., width  $40\frac{1}{2}$  in. Reg. No. '83-26.

Given by Miss ELIZABETH WOOD.



## 917. CALEDON AND AMELIA.

.....Fear not.....he said  
 Sweet Innocence.....  
 'Tis safety to be near thee sure, and thus  
 To clasp perfection.—*Thompson.*

Canvas, height 93 $\frac{3}{4}$  in., width 57 $\frac{1}{4}$  in. Painted between 1840 and 1849. Reg. No. '87-267

Given by Miss ELIZABETH WOOD.

## WOUWERMAN, (Pieter).

Pieter Wouwerman was the son of Paul Joosten, and the younger brother of Philips Wouwerman. He was received into the Guild of St. Luke, at Haarlem, in 1646. He visited France, and it is possible also that he lived for a time in Antwerp, where his son Paul was apprenticed. Pieter Wouwerman died about 1683.

## 918. MOUNTED SOLDIERS CONVERSING.

Red chalk drawing, height 7 $\frac{3}{4}$  in., width 11 $\frac{1}{4}$  in. Reg. No. '91-152.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## WRIGHT, (John Massey).

John Massey Wright, the son of an organ-builder, was born at Pentonville in 1773. At the age of 16 he was introduced to Stothard, and attempted designs from Shakespeare. Living in Lambeth Walk, he made the acquaintance of the scene-painter at Astley's Theatre, and afterwards of David Roberts, R.A., and Stanfield, R.A., as also of Barker, the panoramic painter. His skill in drawing the figure was of great value in the scene loft, and he was engaged at His Majesty's Theatre. From 1808 he exhibited at the Royal Academy, and in 1824 became a member of the Water Colour Society. He was a successful designer of book illustrations. He died May 13th, 1866, in his 93rd year, after a most industrious life, and it is sad to say in very straightened circumstances.

*The following drawings were made for engravings illustrating various publications, and form part of the Felix Joseph Gift.*

✓ 919. DON QUIXOTE SETTING OUT.

Water colour drawing, height  $11\frac{1}{2}$  in., width  $8\frac{1}{2}$  in. Reg. No. '90-175.

*From the Percy Collection*

✓ 920. NYMPHS DANCING.

Water colour drawing, height  $10\frac{1}{2}$  in., width 8 in. Reg. No. '90-176.

*From the Percy Collection.*

✓ 921. TOM JONES—THE FIGHT.

Water colour drawing for illustration of "Tom Jones." Height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in.  
Reg. No. '90-126.

✓ 922. TOM JONES RESCUING SOPHIA.

Water colour drawing for illustration of "Tom Jones." Height  $8\frac{1}{2}$  in., width  $6\frac{1}{2}$  in.  
Reg. No. '90-127.

✓ 923. INTERIOR WITH FIGURES.

Sepia drawing, height 8 in., width  $5\frac{3}{4}$  in. Reg. No. '90-300.

✓ 924. PROSPERO AND MIRANDA, with Caliban and Ariel.—Scene from "The Tempest," Act II., Scene II.

Water colour drawing, height  $8\frac{1}{2}$  in., width  $6\frac{3}{4}$  in. Reg. No. '90-181.

✓ 925. SCENE from "The Comedy of Errors."

Water colour drawing, height  $4\frac{3}{4}$  in., width  $5\frac{3}{4}$  in. Reg. No. '90-125.

✓ 926. FALSTAFF WITH MRS. PAGE AND MRS. FORD.—Scene from "The Merry Wives of Windsor."

Water colour drawing, height 5 in., width 5 in. Reg. No. '90-123.

✓ 927. A BOY SEATED against a rock by a stream, watched by three men at the back.

Water colour drawing, height  $5\frac{1}{2}$  in., width  $5\frac{3}{4}$  in. Reg. No. '90-128.

✓ 928. FALSTAFF WITH MRS. PAGE AND MRS. FORD.—Scene from "The Merry Wives of Windsor."

Sepia drawing, height  $6\frac{1}{2}$  in., width  $5\frac{1}{2}$  in. Reg. No. '90-124.

929. INTERIOR WITH FIGURES.—A man in armour is addressing a lady who is seated upon the ground with a child.

Water colour drawing, height  $4\frac{3}{4}$  in., width  $5\frac{3}{4}$  in. Reg. No. '90-122.

930. THE DREAM OF QUEEN CATHERINE.—"Henry VIII.," Act IV., Scene II.

Water colour drawing, height  $6\frac{3}{8}$  in., width  $4\frac{1}{2}$  in. Reg. No. '90-121.

931. CORIOLANUS (dead), AUEIDIUS, LORDS.—Coriolanus, Act V., Scene V.

Water colour drawing, height  $5\frac{3}{8}$  in., width  $9\frac{3}{4}$  in. Reg. No. '89-298.

932. KING HENRY, CRANMER, DUCHESS OF NORFOLK WITH PRINCESS ELIZABETH.—"King Henry VIII.," Act V., Scene IV.

Water colour drawing, height  $5\frac{1}{2}$  in., width  $9\frac{3}{4}$  in. Reg. No. '89-299.

933. PORTRAIT OF JOHN MASSEY WRIGHT.

Water colour drawing, height 10 in., width  $8\frac{1}{2}$  in. Drawn by himself in the 80th year of his age, 1853. Reg. No. '04-147.

THE RICHARD GODSON MILLNS BEQUEST.

## WRIGHT, (Joseph) A.R.A.

(Called Wright of Derby).

Joseph Wright, A.R.A., was born at Derby in 1734. He went in 1751 to London where he became a scholar of Thomas Hudson, and afterwards of Mortimer. On leaving the latter he returned to Derby where he established himself as a portrait painter. In 1773 he visited Rome and other parts of Italy, and returned in 1775. He then first settled at Bath, but returned to Derby in 1777. In 1781 he was elected an A.R.A., and in 1784 was chosen an Academician, but did not accept the honour. He died at Derby in 1797.



No. 934. PORTRAIT OF SIR RICHARD ARKWRIGHT, Kt.  
BY JOSEPH WRIGHT, A.R.A.





## 984. PORTRAIT OF SIR RICHARD ARKWRIGHT, KT.

Sir Richard Arkwright, Kt., was born at Preston, Lancashire, December 22nd, 1732. Invented a machine for spinning cotton, known as "The Spinning Jenny," and from the year 1767 he gave himself up to the development and perfecting of his invention. In 1771 he entered into partnership with Messrs. Need and Strutt, and built a Spinning Mill at Cromford, Derbyshire. The first Cotton Mill in the world was erected by James Hargreaves, in Nottingham, in 1767, the second by Richard Arkwright, in 1769. He was knighted on the occasion of presenting an address to George III., in 1786. He died August 5th, 1792.

*Engraved by J. Jenkins.*

Canvas, height 30 in., width 25 in. Reg. No. 87-5. See Illustration.

## ZUCCARELLI, (Francesco) R.A.

Francesco Zuccarelli was born at Pitigliano, near Florence, 1702. His masters were Paolo Anesi, G. M. Morandi and P. Nelli. He selected history for his first study, but ultimately devoted himself to landscape with small figures, and his pictures became so fashionable that his name was known, not only in Italy but throughout Europe. Zuccarelli resided in Venice chiefly, until the year 1752, when he came to England; here he was much patronised by George III. and the nobility, and several of his pictures were engraved by Vivares. He remained in England above 20 years, and then returned to Florence to spend the remainder of his life in retirement; but vesting the fortune he had realised by his art, in one of the monasteries, which was shortly after suppressed, he was reduced to extreme indigence, and was compelled in his old age to resume the pencil he had laid aside. Zuccarelli died in Florence, 1789. He was one of the original members of the Royal Academy, and although far inferior in every respect to Richard Wilson, he was so formidable a rival that he turned the tide of popularity entirely in his own favour.

## ✓ 935. RIVER SCENE WITH PEASANTS.

Panel, height 11 $\frac{3}{4}$  in., width 16 $\frac{1}{4}$  in. Reg. No. '04-86.

THE RICHARD GODSON MILLNS BEQUEST.

## Artist Unknown.

Attributed to the School of Bronzino, 1511 to 1580.

## 936. PORTRAIT OF A SPANISH LADY.

Half-length figure, three-quarter face to right, low neck dress of lace and embroidered, holding in right hand a fan.

Canvas, height 34 $\frac{1}{2}$  in., width 26 $\frac{3}{4}$  in. Reg. No. '93-11.

Given by Mr. J. H. JACOBY.

## Artist Unknown.

## 937. PORTRAIT—Supposed to be Colonel Hutchinson.

Governor of Nottingham Castle and M.P. for the town.

Colonel Hutchinson was born at Nottingham in 1616, educated at Cambridge: Lieut.-Colonel in the Parliamentary Army; member of the court which tried Charles I.; arrested in 1663; died during imprisonment in Sandown Castle, 1664.

Canvas, height 22 in., width 24 in. Reg. No. '78-216.

Given by the Rt. Hon. EARL MANVERS.

## Artist Unknown.

## 938. PORTRAIT OF JOHN PYM.

Born 1584, died 1643; impeached Lord Strafford; one of the authors of the Grand Remonstrance; one of the five members whose attempted arrest by Charles I. was the immediate cause of the Civil War.

Canvas, height 23 $\frac{3}{4}$  in., width 19 $\frac{1}{4}$  in. Reg. No. '79-125.

Given by Mr. S. H. GELL.

## Artist Unknown.

### 939. PORTRAIT OF SIR THOMAS WHITE, KT.

Born 1474, died 1556; Alderman and Lord Mayor of London, 1533; founder of St. John's (now Worcester) College, Oxford; benefactor to the town of Nottingham.

Canvas, height  $33\frac{1}{4}$  in., width  $25\frac{1}{4}$  in.      Reg. No. '79-133.

## Artist Unknown.

### 940. "VIEW OF NOTTINGHAM CASTLE,—with St. Nicholas' Church and adjoining houses, probably taken from Stamford House, Castle Gate, about 1742-50."

In the foreground is a lady and a gentleman, groups of cattle and sheep, also two horses, one of which a groom is attempting to catch; the river Leen passes at the base of the Castle Rock; beyond are the meadows of the valley of the Trent.

*From the Collection of the late G. Storer, M.P.*

Canvas, height  $40\frac{1}{2}$  in., width  $49\frac{1}{2}$  in.      Reg. No. '88-97.

Given by His Grace The DUKE OF NEWCASTLE.

## Artist Unknown.

### 941. PORTRAIT OF WILLIAM HOWITT.

Poet and Author, born 1792, died 1879. (See Biographical Sketch No. 298.) After the original portrait by Thomas Heaphy.

Canvas, height 36 in., width 27 in.      Reg. No. '90 1163.

Given by Mr. A. A. WATTS.

## Artist Unknown.

### 942. PORTRAIT OF JOHN CHURCHILL, DUKE OF MARLBOROUGH.

Panel (oval), height 10 in., width  $8\frac{3}{8}$  in.      Reg. No. '99-5.

Given by Mr. J. HENRY JACOBY.

## Artist Unknown.

### 943. PORTRAIT (Half Length).

Canvas, height 24 in., width 20 in. Reg. No. '04-119.

THE RICHARD GODSON MILLNS BEQUEST.

## Artist Unknown.

### 944. PORTRAIT OF A LADY WITH POWDERED HAIR, WHITE DRESS.

Miniature painting on ivory (oval), height 1½ in., width 1½ in. Silver openwork frame set with red stones. Reg. No. '04-159.

THE RICHARD GODSON MILLNS BEQUEST.

## Artist Unknown.

### 945. COMPOSITION CLASSICAL RUINS, WITH ROADWAY, AND FIGURES IN THE FOREGROUND.

Red chalk drawing, height 23½ in., width 14½ in. Reg. No. '91-135.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## Artist Unknown.

### 946. THE DEAD BODY OF CHRIST, WITH MARY KNEELING.

On the back are two studies of a face, in red chalk.

Sepia drawing, height 23½ in., width 16¾ in. Reg. No. '91-136.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## Artist Unknown.

### 947. CHRIST PRAYING IN THE GARDEN OF GETHSEMANE; ON THE RIGHT ARE HIS DISCIPLES ASLEEP.

Pen and ink and sepia drawing on blue paper, height 16¾ in., width 11½ in.

Reg. No. '91-137.

Bequeathed by the late DOWAGER VISCOUNTESS GALWAY.

## Artist Unknown.

### 948. VENETIAN SCENE.

Body-colour drawing, height 13 in., width 19 $\frac{3}{4}$  in. Reg. No. '90-784.

*From the Percy Collection.*

THE FELIX JOSEPH GIFT.

## Artist Unknown.

### 949. ILLUSTRATIONS FOR THE "LIFE OF THE REV. T. NEWTON."

1.—"The Rev. T. Newton, when a midshipman, deserting from his ship, is apprehended by a party of soldiers." 2.—"The Planter making signals to the ship which took Newton from Africa." 3.—Four figures: "A Slave holding an Umbrella over an African Chief." 4.—A pencil drawing of figures in a boat.

Water colour drawings, height 2 $\frac{1}{4}$  in., width 1 $\frac{1}{8}$  in. Reg. No. '89-91 to 93.

THE FELIX JOSEPH GIFT.

## Artist Unknown.

### 950. INTERIOR.—A family seated at dinner, and a woman and children receiving assistance.

Pencil drawing, tinted, height 9 in., width 11 $\frac{1}{8}$  in. Signed with initials "S.K.," and dated April, 1828. Reg. No. '90-271.

THE FELIX JOSEPH GIFT.



# SCULPTURE.

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CARONI, (E).

*Italian School.*

951. LEDA AND THE SWAN.

Group in marble, on marble pedestal. Designed and executed 1888. Height 74 in.  
Reg. No. '92-35.

THE SAMUEL MAPLES BEQUEST.

DRURY, (Alfred) A.R.A.

Mr. Alfred Drury, commenced his art education at the School of Art, Oxford, afterwards entering the National Art Training Schools, South Kensington, where he came under the influence of M. Dalou, at that time the modelling master. The young sculptor showed so much technical ability, that when M. Dalou profited by the political amnesty which permitted him to return to Paris, he took his young pupil with him as assistant for four years. Mr. Drury was enabled to gain skill while helping with the famous relief of "Mirabeau" and the still more celebrated group of "The Triumph of the Republic," completed and set up but recently in Paris.

His first contribution to the Royal Academy was "The Triumph of Silenus" in 1885. Returning to England, he became assistant to Sir Edgar Boehm. In 1886 he exhibited several busts, of which the most important was "Mr. James Isham." In 1888 he showed two ideal figures, "The Genius of Sculpture" and "Il Penseroso"; and has since been a regular contributor to the Royal Academy exhibitions. He was elected Associate of the Royal Academy in 1900.



No. 953.

DRAPED FEMALE FIGURE.

BY JOHN FLAXMAN, R.A.



## 952. LORD GEORGE GORDON BYRON.

George Gordon, son of John Byron, a Captain in the Guards, and Catherine Gordon, of Gight, was born in London, January 22nd, 1788. On the death of his great uncle in 1798, he inherited the title and estate. For a time he was at Mr. Gill's school in Nottingham, and afterwards at Dulwich, but subsequently removed to Harrow. In 1805 he entered Trinity College, Cambridge; two years later he published to the world his "Hours of Idleness," which was followed by his celebrated satire, "English Bards and Scotch Reviewers." After two years spent abroad he published the first two cantos of "Childe Harold's Pilgrimage." In June, 1816 he wrote "Prisoner of Chillon," and from 1818 to 1823 "Don Juan." Upon a revolt breaking out in Greece he threw in his lot with the insurgents, but died of fever at Missolonghi on April 19th, 1824. His remains arrived at Nottingham on July 15th, and on the following day the body was deposited in the family vault at Hucknall Torkard, Notts.

Bust in bronze, life size, on granite pedestal. Reg. No. '02-29.

THE HOLBROOK BEQUEST.

## FLAXMAN, (John) R.A.

(See biographical note page 65.)

953. DRAPED FEMALE FIGURE—Standing, with hands resting over book, the Bible, placed upon pedestal.

Bas-relief in marble, height 77 in., width 29 in. Reg. No. '97-66.

*See Illustration.*

## FRAMPTON, (George) R.A.

Mr. Frampton (born in 1860) studied modelling at Lambeth School, under Mr. Firth, and at the Academy Schools, where he gained the gold medal in 1887. In Paris he worked under M. Merciè and M. Dagnan-Bouveret. He began exhibiting at the Academy in 1884, and since that date he has always been represented in the annual exhibition. Among his chief ideal works are "Socrates Teaching the People on the Agora," 1884; "The Songster," 1887; "An Act of Mercy," the bronze of his gold medal group, 1888; and in the following

year, "In Silence Prayeth She." The statue of "The Angel of death," which gained a medal in the Paris Salon of 1889, was exhibited in the Academy in 1890, together with the low relief of "St. Christina." In 1897 Mr. Frampton exhibited his beautiful statue of "Dame Alice Owen" in bronze and marble, which has been the precursor of several works treated in same manner.

The chief among his portraiture productions are "Mr. Bell" (bronze 1887); "Mary and Agnes, daughters of Mr. L. Karlake" (plaster relief, 1890); "Charles Keene," "Leigh Hunt," and "R. Stuart Poole," three memorial reliefs in bronze; "Mr. J. Passmore Edwards," (bronze bust, 1898); most important of all the colossal statue of "Queen Victoria," erected in Calcutta; and the Chaucer bust, for the Guildhall of London, to commemorate the quincentenary of the poet's death. He was elected A.R.A. in 1894, and R.A. in 1902.

954. WILLIAM AND MARY HOWITT. (See biographical note No. 298).

Bas-relief in bronze, life size, on granite pedestal. Reg. No. '02-27.

THE HOLBROOK BEQUEST.

## GILLICK, (Ernest George).

E. G. Gillick was born at Nottingham, and his art career commenced with Thomas Meldrum, Lace Designer, Nottingham, from whom he obtained kindly encouragement and valuable criticism. He joined the evening classes at the Nottingham School of Art, and his first award of any importance was a National Silver Medal for Design, and afterwards two "Local" scholarships, (one given by the Corporation of Nottingham). He then joined the Modelling Class under Oliver Sheppard, R.H.A., and made considerable progress. In 1897 he gained a Gold Medal in National Competition for his design for a music-room, and two years later a Gold Medal was awarded to a modelled figure from the life, and a Silver



Medal to a design for a bandstand ; these works were afterwards exhibited at the Paris Exhibition where they gained a Silver Medal for the Nottingham School of Art. The same year he won a National Scholarship enabling him to study sculpture for two years at the Royal College of Art, at the expiration of this time he was granted an extension of the National Scholarship and a travelling studentship, by which, in the spring of 1902. he visited the principal cities of Italy.

#### 955. THOMAS MILLER.

Thomas Miller, (349) poet and novelist, known as "the basket maker" son of George Miller, a wharfinger, was born at Gainsborough, 31st August, 1808. During a visit to London the father left his lodgings on the morning of the Burdett riots, 6th April, 1810, and was never heard of afterwards. The widow was left in poverty, and the son was bound apprentice to a basket-maker, and resided in Sailors' Alley, Gainsborough, next door to Thomas Cooper, the chartist. In 1832, while in the employment of Mr. Watts, basket-maker, Bromley House, Nottingham, he made the acquaintance of Thomas Bailey, then editing the "Good Citizen," who encouraged him to print "Songs of the Sea Nymphs," 1832. This work gained him many friends and enabled him to start a business in Swan's Yard, Long Row. About 1835 he came to London, and working at his trade at 33, Elliott's Row, St. George's Road, Southwark, sent some fancy baskets, in which he had placed verses, to the Countess of Blessington. These verses were appreciated, and from that time Miller's success was assured. His next work "A Day in the Woods," appeared in 1836, and was followed in 1837 by "Beauties of the Country." Under the auspices of Samuel Rogers he was enabled, about 1841, to commence business as a bookseller, at 9, Newgate Street. He was also noticed by Harrison Ainsworth, then editing "Friendships Offering," who inserted his verses. "The Desolate Hall," in the annual for 1838, and gave him two guineas for the well known lines entitled "The Fountain," printed in 1839, and illustrated by an engraving from a painting by Westall. Some of his leisure was employed in writing tales for the "London Journal." Early in 1874, Disraeli, then Prime Minister, whom he had met in early life at Lady Blessington's, granted him £100 from the Royal Bounty Fund. He died at 23, New Street, Kennington Park Road, London, 24th October, 1874.

Bas-relief in bronze on Hopton Wood Stone plaque. Executed under the terms of the Holbrook Bequest. Height 32 in., width 47 in. Reg. No. '04-2.

THE HOLBROOK BEQUEST.

✓ 956. ROBERT MILLHOUSE.

Robert Millhouse, (350) weaver and poet, second son of John and Mary Millhouse, was born on 14th (or 17th?) October, 1788, at Nottingham. His only education was obtained at a Sunday School. At the age of ten he worked at a stocking frame, and sang in the the choir of St. Peter's Church. During 1804 he read with his elder brother John much poetry, including the works of Shakespeare, Milton, Pope, and Gray. In 1810, at the age of twenty-two, he joined the Nottinghamshire Militia, and it was while with his regiment at Plymouth that his first verses were written and sent to the "Nottingham Review." When the regiment was disbanded in 1814, Millhouse returned to the stocking frame, employing his leisure in writing verses. In 1817 he was placed on the staff of his old regiment, then called the Royal Sherwood Foresters. The following year he married, and with the increasing cares of a family, he turned his thoughts to publishing, and not having sufficiently already written he resolved to attempt something of more importance than he had hitherto done. In 1819 he began the poem "Vicissitude," and by the end of 1820 completed his work. His poems attracted favourable notice, and he found friends who, in 1822, obtained for him a grant from the Royal Literary Fund. Ten years afterwards he became assistant at a savings bank, and was thus able to devote more of his time to literary pursuits. His friends, Thomas Wakefield, Colonel Gardiner, and Mrs. Howitt Watts, daughter of William and Mary Howitt, were of great assistance in his latter years, and among those who helped him in his last illness was Ebenezer Elliott. After considerable suffering he died on 13th April, 1839, in Walker Street, Sneinton, and was buried on the eastern side of Nottingham General Cemetery, some lines being inscribed on his tomb some years later by his friend Dr. Spencer T. Hall. An oak in Sherwood Forest, under which Millhouse and Spencer Hall took refuge during a storm, bears the name of the poet.

Bas-relief in bronze on Hopton Wood Stone plaque, height 32½ in., width 46½ in.  
Reg. No. '04-1.

THE HOLBROOK BEQUEST.

GOTT, (J.)

✓ 957. THE GREEK WRESTLERS.

Group in plaster, height 20 in. Reg. No. '93-24.

This group expresses the best characteristics of Greek Art as influencing the mind of the sculptor in his work.

GIVEN BY MR. HENRY J. PFUNGST, F.S.A.

## LEGROS, (L. Alphonse) R.E.

L. Alphonse Legros, painter, sculptor, and etcher, was born at Dijon, May 8th, 1837. In 1848 he was apprenticed to a house-painter at Lyons, and afterwards went to Paris, where he worked under Cambon, the scene painter, and became a student at the École des Beaux Arts under Belloc and Lecoq de Boisbaudran. He came to England in 1863, and was appointed Slade Professor of Art, at the University College, London, in 1876, on the resignation of Sir Edward Poynter, P.R.A. retaining the chair for about 17 years. He was a frequent exhibitor at the Royal Academy and Paris Salon, and many of his important works are in public galleries, both in France and England.

- ✓ 958. ORIGINAL CASTS FOR THE BRONZE (SOUTH) FOUNTAIN AT WELBECK ABBEY, NOTTS.—Central Group of Water-Baby holding Dolphin, half decorative basin, and two figures of Water-Babies. Designed and executed for His Grace the Duke of Portland, K.G.

Plaster, coloured bronze. Reg. Nos. '03-36, '36a to 36c.

Given by HIS GRACE THE DUKE OF PORTLAND, K.G.

- ✓ 959. ORIGINAL CASTS FOR THE BRONZE (TERRACE) FOUNTAIN AT WELBECK ABBEY, NOTTS.—Decorative Basin surmounted by a group of Water-Baby astride a Swan. Designed and executed for His Grace the Duke of Portland, K.G.

Plaster, coloured bronze. Reg. Nos. '03-37, 37a.

Given by HIS GRACE THE DUKE OF PORTLAND, K.G.

## LEIFCHILD, (H. Stormouth).

Henry Stormouth Leifchild was the fourth son of the late William Gerard Leifchild, of Moorgate Street and Wanstead, Essex. At an early age he entered his father's office in the City, but his love for art, which had evinced itself from boyhood, soon drew him away to more congenial occupations, and he passed into the schools of the Royal Academy. After

a short course of study in the Antique School, he proceeded to Rome, where he was residing at the time of the siege of the City by the French in 1848. Returning to England in 1850, he settled down to the life of a sculptor, occupying studios near the Regent's Park, where he remained for five and twenty years, devoting himself exclusively to carrying out those aims in art, which he had set before him from the first. Not dependent upon his art for his daily bread, he was enabled to embody his thoughts in a series of ideal works in a purely sculpturesque style, and in most cases of heroic size. During the last few years of his life, his health suffered as a consequence of the trying physical conditions of a sculptor's life, and he removed to Streatham, where he died in November, 1884.

✓ 960. MODEL FOR MEMORIAL TO LORD BYRON.

Group in plaster, height 54 in. Reg. No. '89-61.

Given by MRS. LEIFCHILD AND FAMILY.

✓ 961. THOUGHT.

Seated Female Figure in plaster, heroic size. Executed 1865. Reg. No. '89-55.

Given by MRS. LEIFCHILD AND FAMILY.

✓ 962. LOT'S WIFE.

Female Figure in plaster, heroic size. Executed 1866. Reg. No. '89-56.

Given by MRS. LEIFCHILD AND FAMILY.

✓ 963. ATHENE REPRESSING THE FURY OF ACHILLES.—  
Homer's Iliad, Book I.

Group in plaster, three-quarter life size. Executed 1865. Reg. No. '89-57.

Given by MRS. LEIFCHILD AND FAMILY.

✓ 964. THE DAWN.

Figure in plaster, heroic size. Executed 1868. Reg. No. '89-58.

Given by MRS. LEIFCHILD AND FAMILY.

✓ 965. ANDROMEDA BOUND TO THE ROCK.

Female Torso in plaster, heroic size. Executed 1869. Reg. No. '89-59.

Given by MRS. LEIFCHILD AND FAMILY.

✓ 966. JACOB AND THE ANGEL.

Bas-relief in plaster, height 106 in., width 68 in. Reg. No. '89-60.

Given by MRS. LEIFCHILD AND FAMILY.

✓ MONTFORD, (Horace).

967. THE BIRTH OF VENUS.

"The beautiful myth of the birth of Venus has been a favourite subject for artists from the time of Phidias, who represented it on the base of his statue of Zeus at Olympia. The generally accepted form of the legend is that Venus sprang from the froth of the sea after the mutilated body of Uranus had been thrown into it by Saturn—whence the name, "born in the foam of the sea." Venus played many parts, being the mother of love, the queen of laughter, the mistress of graces and pleasures, the patroness of courtesans, a goddess of victory, the ruler of the sea, and the goddess of spring-time."

Bas-relief in plaster, height 54 in., width 29 in. Designed and executed 1883.  
Reg. No. '84-132.

SHEPPARD, (Oliver) R.H.A.

Oliver Sheppard was born in Co. Tyrone, Ireland, in 1865. His father, an architectural sculptor, has devoted a considerable portion of his time to the re-discovery of the lost art of inlaying colour in marble, and has carried out many important commissions. Oliver Sheppard was educated in Dublin, but did not commence his artistic studies until he had attained his 19th year. He studied at the Metropolitan School of Art and the Royal Hibernian Academy School, Dublin. Gained a National Scholarship at the National Art Training Schools, (now the Royal College of Arts) South Kensington, and afterwards won a travelling scholarship, but elected to study in Paris instead of travelling about. He exhibited from time to time at the Royal Academy and other Exhibitions. Elected an



Associate of the Royal Hibernian Academy in 1898, and a full member in 1901, and appointed Professor of Sculpture in 1903. Has executed several public monuments, busts, etc.

✓ 968. HENRY KIRKE WHITE. (See Biographical Note No. 342.)

Bust in bronze, life size, on granite pedestal with bas-relief in bronze. Genius holding a laurel wreath over a volume. Reg. No. '02-26.

THE HOLBROOK BEQUEST.

## TOFT, (Albert).

Albert Toft was born in Birmingham in 1862, and belongs to an old Staffordshire family of art workers, many of whom, during the last two centuries, have done distinguished work in their branches. His father was for many years principal modeller to the great firm of Elkington, and during that time produced many important works for Queen Victoria. After leaving school Albert Toft was apprenticed to Josiah Wedgwood and Sons, at Etruria, as a modeller for pottery. During the evenings he studied at the Schools of Art, at Hanley and Newcastle-under-Lyme, and when 17 he gained a National Scholarship from the Newcastle School, to the National Art Training Schools, (now the Royal College of Art), South Kensington, and came during the next three years under the influence and teaching of Professor Lenger. Since 1885 he has been a constant contributor to the Royal Academy, exhibiting many beautiful and refined works of an ideal and symbolic character. Among his most important public monuments are, the Peace Memorial at Glasgow, the statue of Queen Victoria, at Leamington, the Palmer Memorial at Jarrow, a statue of Henry Richard, M.P., and another of the Rajah of Bamra; of his many portrait busts, the most famous is that of Mr. Gladstone, for which Mr. Toft had sittings at Hawarden.

## 969. MAJOR JONATHAN WHITE.

(See Biographical Note No. 553.)

Bust in bronze, life size. On granite pedestal with bronze scrolls and laurel branch ; inscribed "Major Jonathan White, born at Nottingham, 1804 ; died at Nottingham, " 1889 ; he fought with distinction in India in the ranks of the 2nd Queen's Royal. " and was for 20 years Adjutant of the Robin Hood Rifles.

"This memorial is erected by his comrades and fellow townsmen in affectionate "remembrance of the simple manliness of his character and the devotion of his "life to the performance of his duty." (Placed on the south side of drive in the grounds.) Reg. No. '90-1351.

## 970. PHILIP JAMES BAILEY. (See biographical note No. 907.)

Bust in bronze, life size, mounted in the pedestal is a bronze bas-relief illustrating the following passage from Festus, XLV.:—

*Festus* : Ah, blessed ones, come to me.  
Are ye all here too with me ?

*Angels* : All.

*Festus* : It is heaven.

Reg. No. '02-28.

## THE HOLBROOK BEQUEST.

## WOOD, (John).

(See Biographical Note page 219.)

## 971. ADAM AND EVE LAMENTING OVER THE DEAD BODY OF ABEL.

Group in plaster, height 18 in. Reg. No. '83-27.

This design was awarded the Gold Medal of the Society of Arts, 1821.

Given by MISS ELIZABETH WOOD.

# Portraits at the Guildhall.

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## ARTAUD, (William).

William Artaud, the son of a jeweller in London, gained a premium at the Society of Arts in 1776, and exhibited his first picture at the Academy in 1780. In 1786 he won the gold medal of the Academy, and nine years afterwards obtained the travelling studentship. He painted portraits and Biblical subjects, some of which were engraved in Macklin's Bible. His last picture exhibited at the Academy was in 1822.

- ✓ 972. PORTRAIT OF GEORGE COLDHAM, Town Clerk of Nottingham, 1790-1815.

George Coldham, of Broad Street, Moorfields, London, was born on December 30th, 1766, presented with the Freedom of the Town of Nottingham, and was immediately afterwards appointed Town Clerk of Nottingham, in succession to Richard Enfield, who died of fever at Broad Street Buildings, Moorfield, whilst on a visit to London. Mr. Coldham died from injuries received in a carriage accident at Brighton, 18th September, 1815, and was buried in Brighton Churchyard. A marble tablet to his memory, erected by the Corporation of Nottingham, is to be seen in the north aisle of St. Mary's Church, Nottingham. Henry Enfield, Esq., was appointed his successor on the 26th of the same month. Engraved by C. Turner, A.R.A.

## CALKIN, (Lance).

### ✓ 973. PORTRAIT OF ALDERMAN JOHN BARBER, J.P.

Was born 4th October, 1813; first entered the Town Council as a member for Sherwood Ward, November 1st, 1847; Sheriff, 1846; Mayor, 1867-8 and 1868-9; Alderman, 1871; retired 1901.

Canvas, height 56 in., width 44 in. Reg. No. '88-259.

*Painted 1888.*

Presented by the Magistrates, Aldermen, Members of the Town Council, and the Officials of the Borough of Nottingham on the occasion of the opening of the Guildhall, September 27th, 1888.

## HARTLEY, (Alfred) R.E.

### ✓ 974. PORTRAIT OF ALDERMAN SIR JOHN TURNEY, Kt., J.P.

Was born at Old Lenton, Notts., 2nd January, 1839, first entered the Town Council as a member for Exchange Ward, 1st November, 1873; Sheriff, 1878-79; Alderman, 9th November, 1880, Mayor, 1886-7 and 1887-8; Knighted, January 1st, 1889.

Canvas, height 66 in., width 44 in. Reg No. '89-400.

*Painted 1889.*

Presented by the Magistrates, Aldermen, Members of the Town Council and other Friends. 26th February, 1889.

## LORIMER, (John H.) R.S.A.

### ✓ 975. PORTRAIT of SIR SAMUEL GEORGE JOHNSON. Kt.

Town Clerk of Nottingham; was born 1831, educated at Maidstone Grammar School; admitted a solicitor in 1854 and practised at Faversham; twice Mayor of Faversham, 1859 and 1860; Alderman, 1862; Town Clerk of Faversham, 1864; Clerk of the Peace, 1866; Town Clerk of Nottingham, 25th July, 1870; Knighted August 11th, 1893.

Canvas, height 50 in., width 40 in. Reg No 93-82.

*Painted 1891.*

Presented by numerous subscribers as some recognition of the great services he has rendered to the Town during the last twenty years.

## MILLER, (William E.)

- ✓ 976. PORTRAIT OF THE HON. SIR EDWARD CHANDOS LEIGH, K.C., K.C.B., RECORDER OF NOTTINGHAM.

The Hon. Sir Edward Chandos Leigh, the second son of the first Lord Leigh, was born December 22nd, 1832. He was educated at Harrow and Oriel College, Oxford; Fellow of All Souls, Oxford; Q.C., 1880; Recorder of Stamford, 1864; Benchet, Inner Temple, 1887; Speaker's Council since 1883; Recorder of Nottingham since 1881.

Canvas, height 47½ in., width 38½ in. Painted 1905. Reg. No. '05-68.

## OULESS, (Walter William) R.A.

- ✓ 977. PORTRAIT OF COLONEL SIR CHARLES SEELY, BART., D.L., J.P.

First Baronet, was born 1833, represented Nottingham in Parliament, 1869-74, 1880, 1885-6, 1892-5; High Sheriff of Notts., 1890; received the Freedom of the Borough of Nottingham, 28th October, 1895; late Commanding Lieut.-Col. 1st Notts. (Robin Hood) Rifle Volunteers; J.P., Notts., Hants. and Derbyshire, and Deputy Lieutenant for Notts.; created a Baronet in 1896.

Canvas, height 50 in., width 40 in. Reg No. '97-75.

*Painted 1897.*

Presentation portrait; painted by order of the Corporation of Nottingham, in recognition of the eminent services rendered by Sir Charles Seely, and his noble generosity towards the philanthropic institutions of the City.



## REDGATE, (Sylvanus).

(Native of Nottingham).

### ✓ 978. PORTRAIT OF WILLIAM ENFIELD.

William Enfield, the eldest of the four sons of Henry Enfield, Town Clerk of Nottingham (1815-1845), was born on July 9th, 1801, and succeeded his father as Town Clerk of Nottingham in 1845, which position he occupied until his resignation in 1870. In recognition of the services he had rendered he was, on his retirement, elected an Alderman of the Town. He took great interest in the charitable institutions of Nottingham, and his private benevolence extended over a wide field. He died at his residence, Low Pavement, on March 10th, 1873.

Canvas, height 30 in., width 25 in.      Reg. No. '79-127.

### ✓ 979. PORTRAIT OF ALDERMAN WILLIAM GEORGE WARD.

Born in 1825 at Nottingham; removed to Stapleford in 1835; educated at Mr. S. Biddulph's school in Nottingham; entered a warehouse in 1839; from December, 1843 to January, 1845 lectured in Cheshire, Lancashire and Kent on Pitman's Phonography; from 1845 to 1855 in the service of Groucock, Copestake and Moore in Nottingham; joined the Nottingham Chess Club in 1847; married in 1851; took part in terminating a strike in the lace trade in 1854. In 1855 he joined Mr. W. Cope in the lace curtain manufacture, in which business he continued till his death, when his partner was Mr. E. Cope. Ward was Sheriff in 1859. About this time Cope & Ward's business was removed from Nottingham to Basford. Here Mr. Ward, with others, was instrumental in introducing Local Government. In 1860 he helped to found the Nottingham Chamber of Commerce, of which he was subsequently delegate and chairman; visited Paris in 1860 to give evidence at an enquiry made with reference to Cobden's Treaty of Commerce between France and England; joined in 1862 the Society of Arts; took part as a Liberal in the Borough Parliamentary Election of 1865, and in all subsequent elections; in 1866 assisted Mr. Mundella in forming Boards of Conciliation and Arbitration; subsequently chairman in that of his own business. In 1869 he entered the Nottingham Town Council, and in 1870 was elected to the first School Board, of which he was subsequently (1873-1877) vice-chairman; promoted Board Schools while valuing denominational ones. Became in 1870 chairman of the School of Art Committee; and Mayor in 1871. In 1871 communicated with the Authorities of the South Kensington Museum as to an Art Museum for Nottingham, and in 1872 an Art Exhibition was inaugurated at the Exchange Hall. Henceforth until his death Mr. Ward was chiefly engaged in promoting the establishment of a Municipal Museum and Gallery of Art, and the adaptation of the

building known as Nottingham Castle for that purpose. Meanwhile he became an Alderman in 1874, and took part in establishing the University College Buildings and other movements. In 1874 took the leading part in a debate on Capital and Labour before the Liberal Club and Delegates from Operatives' Trade Societies. Proposed, soon after, the extension of the Borough Boundaries, and was Mayor of the extended Borough in 1877; was nominated J.P. in 1878. He died in 1878, three weeks before the opening of the Castle Museum and Gallery of Art, the establishment of which he did so much to promote.

Canvas, height 50 in., width 40 in. Reg. No. '80-2.

## Artist Unknown.

980. PORTRAIT OF ALDERMAN CORNELIUS HUTHWAITE—  
Mayor of Nottingham, 1757, 1763, and 1771.

Canvas, height 29 in., width 24 in. Reg. No. '00-700.

Given by Mrs. WARWICK.

## Artist Unknown.

981. PORTRAIT OF HENRY R. VASSALL FOX.

Third Lord Holland; born 1773; died 1840; Recorder of Nottingham, 1809-1837. Lord Privy Seal 1806.

Canvas, height 50 in., width 40 in. Reg. No. '79-131.

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COUNTY BOROUGH OF BURY.

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# ART GALLERY.

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Illustrated Catalogue

(WITH DESCRIPTIVE NOTES)

OF THE

**WRIGLEY**

**COLLECTION OF PAINTINGS**

IN

**Oil and Water-Colours, &c.**

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*Compiled by Whitworth Wallis and Arthur Bensley Chamberlain.*

BURY:

PRINTED AT THE "TIMES" OFFICE, CROSS STREET.

# COUNTY BOROUGH OF BURY.

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THOMAS WRIGLEY.

G. F. WATTS R.A.

## Memoir of the late Thomas Wrigley.

---

Thomas Wrigley was born on June 27th, 1808, at a house on the estate of the Bridge Hall Paper Mills, Bury, then occupied by his father, James Wrigley, who was the founder of the firm so widely known as James Wrigley & Son.

James Wrigley came to Bury at the end of the 18th century, and commenced the business of paper-making at Bridge Hall Mills—a business which might almost be described as then in its infancy, compared with subsequent developments. In those days the demand for paper was almost nominal, as contrasted with the present consumption, and the trade was then hampered with duties and other hindrances now unknown.

The house in which the subject of this memoir was born has long since been demolished, and the site is now occupied by the suite of offices connected with the present extensive works, and in place of it James Wrigley erected and occupied "Ash Meadow" on the road from Bury to Rochdale, and it was there that he died on 28th June, 1846. Timberhurst was built and occupied by Thomas Wrigley until the date of his death. The pictures were collected during his residence there, and were removed direct from that mansion to the Bury Art Gallery.

Thomas Wrigley was educated mainly at Bridgnorth, in Shropshire, and upon leaving school learned the business of a paper-maker, and whilst still a young man was taken into partnership by his father, and was able to throw all his robust energy and power of mind and body into the concern.

He was opposed to the continuation of the paper duty and the Newspaper Stamp duty, for he was an adherent to free trade principles. When the fierce battle of import and export duties raged, and paper-makers' interests were unnecessarily sacrificed by being compelled to accept the admission of foreign made papers duty free, while the foreigners placed heavy export duties on their raw materials, and closed the markets against our manufactured articles, Mr. Wrigley waged a wordy warfare against the Government, and several pamphlets, ably written, from his point of view, were issued by him, and he made many speeches at the Manchester Chamber of Commerce on the subject. He was a public controversialist of the first order, and amongst the questions of public importance which he took up strongly was the repeal of the paper duty. He wrote many trenchant letters to newspapers on the subject, and the paper trade undoubtedly owes to him its freedom from many harassing restrictions. He published the following pamphlets on this subject:—

- (1) "The Paper Trade, considered with reference to its material: being strictures on an article published by Mr. McCulloch in the supplement to his 'Commercial Directory.'" Bury, 16pp., 1860.
- (2) "Case of the Paper-makers versus the Government." 28 pp. N.D.
- (3) "Customs duty on foreign Paper." Six letters extracted from "The Times," 1860.
- (4) "Mr. Milner Gibson and the Paper Trade." Bury, 28pp., 1860.
- (5) "The Paper Trade: its position as affected by British Legislation contrasted with the true principles of Free Trade." Read before the Nat. Assoc. for the promotion of Social Science. Edinburgh, 1863, 26pp.

Mr. Wrigley was largely interested in many public companies, and was the first to suggest the construction of the Manchester, Bury, and Rossendale line, authorised in 1844. He devoted much time and labour to the safer working of railway traffic, and to the general policy and management of the railway system; and his suggestive mind elaborated a series of what he termed "affirmative signals," thus anticipating the establishment of what is known as the "block system" now so generally adopted. By continual writing of numerous articles in railway and other journals, he commanded the attention of railway experts and others to his exhaustive knowledge of our "iron roads." Amongst the most important of his pamphlets on railway management and reform may be mentioned the following:—

- (1) "A Plan for the Government and Working of a Railway." 4 pp.
- (2) "Railway Management: The official view refuted; being a reply to objections urged against 'A Plan for the Government and Working of a Railway.'" 44 pp. London, 1858.

- (3) "London and North-Western Railway: Meeting of Shareholders, 23rd August, 1861. Mr. Wrigley's Speech." 4 pp.
- (4) "London and North-Western Railway: Mr. Thomas Wrigley's Reply to the letter of Mr. Richard Moon and Mr. J. P. Brown-Westhead, in answer to the report of their proceedings, circulated by the London and North-Western Shareholders' Association." Manchester, 16 pp., 1862.
- (5) "Railway Reform: a Plan for the effectual separation of capital from revenue." Bury, 24 pp., 1867.
- (6) "'Look before you Leap.' Railway Accidents: their Cause and Cure." London, 56 pp., 1871.

All these are written with unusual ability, and in a lucid style, shewing much foresight into the questions dealt with, and a keen perception of the pros and cons of the subject.

Mr. Wrigley also took a very deep interest in the Education Bill of 1870, and was an earnest advocate of the principle of compulsion. His proposals were embodied in a pamphlet first published, I believe, in 1855, and reprinted in 1875, entitled,

"A Plan by which the education of the people may be secured, and in strict accordance with the principles of civil and religious liberty."

It is a very ably written article, in three parts, and shows a clear mastery of the subject of elementary education and how best to bring about the effect of a systematic primary education for the children of the wage-earning classes. His proposals are clear and to the point, and his claim to sincerity of purpose is evident; a desire to aid the establishment of right principles is his only object in giving his opinions to the world, and as one of the first to enter the field of controversy on this, then, most perplexing question, it is interesting to note his views on the effect of compulsory education. On page 45 of this pamphlet he says:—"I propose to include elementary instruction amongst the necessities of which the law takes cognisance, and to make the right to send a child to labour contingent upon a preliminary education. I do not propose to enforce this provision by any inquisitorial intrusion into domestic privacy, but I rely upon a principle that is universal in its influence and unailing in its operation, namely—self-interest. . . . What I propose is simply to stipulate that before a parent shall be entitled to dispose of the labour of his child for his own profit, he shall first fulfil his natural obligations by giving it a certain amount of elementary education; and to secure this it is only necessary to make the production of an educational certificate the passport to employment. By this means, without any offensive scrutiny into the domestic affairs of the people, we shall turn the current of self-interest, which

“now flows in opposition to the true interests of the child, in the opposite direction. “A working man will soon discover that before he can profit by the labour of his family, he must educate them; and if from no higher motive, he will do it as a matter of self-interest. Putting the interests of Society out of view, there is ample justification for such a course on behalf of the child, who, being subject to the will and under the control of the parent, is powerless to avoid the injury which the selfish cupidity of the parents inflicts upon it.”

Many more interesting extracts could be taken from this and another pamphlet consisting of two letters to Lord Stanley, M.P., entitled—

“Shall the State Educate the People? A new view of the question.”

These two letters were written in 1855, and in an appendix the author calls attention to the law respecting schools in operation in the States of Southern Germany, which compels parents to send their children to school from the age of six to fourteen, where they must be taught certain elementary subjects, and where they may acquire any additional instruction their parents may wish to pay for.

Mr Wrigley was appointed a magistrate on January 9th, 1854, and subsequently a deputy-lieutenant of the County of Lancaster, and in 1872 he served as High Sheriff. This appointment gave great satisfaction to the inhabitants of Bury, and the town was *en fête* to celebrate the event. The dignity and efficiency with which he sustained this high office secured the marked approval of the County. A Liberal in politics, he worked hard for the cause at the Parliamentary struggles of his time, and in 1857 he was elected Chairman of the Liberal party in Bury. He was a Unitarian, and his place of worship in Bank Street bears many evidences of his attachment and liberality, its elegant pulpit and reredos being ample testimony of these facts. In matters affecting the general welfare of this Borough he ever took a warm interest, generously supporting the charitable and other objects, notably the rebuilding of the Parish Church, and by his will he bequeathed the sum of £10,000 to the Bury Dispensary Hospital. As a capitalist, a manufacturer, and a public man he has left abundant testimonies to the originality and vigour of his mind, the marked individuality of his character, and the successful results of his energy and enterprise. Art he supported generously, and shewed a remarkably keen judgment in the selection of pictures, his collection containing some of the choicest examples of modern artists, including the best examples of Landseer, Turner, David Cox, Müller, Linnell, Collins, Cooper, Creswick, Barret, Rosa Bonheur, Sir John Gilbert, Copley Fielding, Peter de Wint, and Cattermole.

The death of Mr. Wrigley took place on the 26th January, 1880, at the age of 71 years. He left three sons and one daughter. His eldest son, Mr. Edwin Grundy Wrigley, died at Cairo in 1892, and his daughter, Miss Emma Wrigley, at



Timberhurst, Bury, in the spring of 1897. Shortly before her death, she, in conjunction with her brothers, Messrs. Oswald Osmond and Frederick Wrigley, offered to their native town the collection of pictures that had been accumulated by their father. This was on the 7th January, 1897, and the conditions were that the Corporation should provide a suitable building in which to keep them, and that the collection should be always kept distinct and apart from any other pictures and works of art, and should be named "The Thomas Wrigley Collection of Pictures." Also that the Corporation of Bury should undertake to keep the pictures in thorough repair, and hand them down in perfect condition from year to year to those who might succeed them in the civic government of the County Borough of Bury.

The Town Council unanimously agreed to accept the gift, and to provide a suitable building, and on April 3rd, 1899, this offer was ratified by a deed of gift between Oswald Osmond Wrigley, Frederick Wrigley, and Jonathan Blunt on the one part, and the Mayor, Aldermen, and Burgesses of the County Borough of Bury on the other, Miss Wrigley having died in the meantime.

Further, Mr. Oswald Osmond and Mr. Frederick Wrigley, having commissioned Mr. G. F. Watts, R.A., to execute a replica of the portrait of the late Thomas Wrigley, have presented it to the Corporation under the same conditions before mentioned.

In September, 1901, the Corporation having erected a gallery worthy in all respects to contain this generous gift, the pictures were formally handed over, and placed in the respective rooms assigned to them.

This book forms the Catalogue of the pictures, statuary, and works of Art which are henceforward to be known as "The Thomas Wrigley Collection."

ARCHIBALD SPARKE.

October, 1901.



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## NOTICE.

*This Catalogue is arranged in the alphabetical order of the painters' names, so that pictures will not be found on the walls in the order in which they occur in the Catalogue. In using this Catalogue, therefore, reference should be made from the painter's name, which is on the frame of each picture, to the corresponding name in the Catalogue.*

*In the descriptions of pictures the terms RIGHT and LEFT are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.*

*The measurements of pictures given below are sight measurements.*

# CATALOGUE.

## BARRET (George).

George Barret, water-colour painter, and son of George Barret, R.A., one of the foundation-members of the Royal Academy, was born in 1767, or early in 1768, in Orchard Street, off Oxford Street, London. His father, imprudent in money matters, died insolvent in 1784, leaving a widow and a large family totally unprovided for. The members of the family were obliged to support themselves, and three of them took to art, George being by far the most distinguished for artistic talent. He had a hard task to live by means of his pencil, before he first exhibited in public, at the Academy in 1800, when about 32. He was a man of simple and frugal tastes, hardworking, and devoted to his art, but so modest in his estimate of its value that he was always poor. He was one of the first sixteen members of the Water-Colour Society, and exhibited with them from 1805 until his death. He contributed a series of unpretending views on the Thames, and in the home counties, with a few in Wales, with a growing tendency to take the atmospheric effect itself as his motive rather than the local subject treated thereunder. Such titles as "Morning," "Evening," "Moonlight," are characteristic of his work at its finest, when he was a painter of light and atmospheric effect, without reference to locality. He died of disease of the lungs, March 19th,



1842, after a long illness, and his end was accelerated by the death of his eldest son, and the pecuniary embarrassments with which he had been troubled throughout his career. He exhibited 571 drawings in all with the Society, about a dozen of which he executed in collaboration with Frederick Tayler. He painted a few pictures in oil, and occasionally exhibited at the Academy and elsewhere. In 1840 he published "The Theory and Practice of Water-Colour Painting Elucidated in a Series of Letters." He resided in London all his life. On his death a subscription was raised among his friends, and an annuity purchased for his widow.

## 1. THE WAIN: TWILIGHT.

Water-colour drawing, 1 ft. high by 1 ft. 5½ in. wide. Signed "Geo. Barret, 1841."  
*See illustration.*

On the right in the foreground is a pool in front of a village inn; on the left a log of timber. A road crosses the drawing from left to right, in the centre of which is a large covered waggon, drawn by six horses, followed by a man, woman, and child, with dogs and a pony. A village is seen in the distance on the left, with open country on the right. Sunset effect. This drawing, made in the year previous to the one in which the artist died, shows that Barret's power of embodying poetic feeling with a graphic representation of nature, remained unimpaired to the last. In it he appears as a painter of light and atmospheric effect, for the rendering of which his art is most justly celebrated.

## BENTLEY (Charles).

Charles Bentley, an able water-colour painter of sea and shore subjects, as well as general landscape, was born in 1805 or 1806 in Tottenham Court Road, London, where his father was a carpenter and builder. Having early shown a taste for drawing, he was apprenticed to a Mr. Fielding, probably one of Copley Fielding's brothers, to learn aquatint engraving. He was elected an Associate of the Water-Colour Society in 1834, having first exhibited there in 1832. He was made a full member in 1844, and from the first was a constant contributor to the Society's exhibitions. His subjects were chiefly taken from the coast scenery of Great Britain, the Channel Islands, and Normandy, though he occasionally went abroad to Holland and elsewhere; but he very rarely went so far inland as to lose touch with the sea. He died in the prime of life, from an attack of cholera, after a few hour's illness, on September 4th,



THE WAIN. TWILIGHT.

GEORGE BARRETT.



1854. He is supposed to have been "in the hands of picture dealers, uncertain in his transactions, and always poor."

## 2. RIVER SCENE.

Oil on canvas, 1 ft. 0 $\frac{3}{4}$  in. high by 1 ft. 4 $\frac{3}{4}$  in. wide. Signed "J. C. Bentley, 1850."

The river fills the foreground, with a punt crossing; on the left bank are cottages, trees, and a church tower beyond. In the background rises a hill faced with white cliffs overlooking the water; in the middle distance a woody landscape.

## BONHEUR (Rosa).

Marie Rosalie Bonheur, animal painter, was born at Bordeaux, May 21st, 1822, and began to draw animals when quite a child. She was a daughter and pupil of Raymond Bonheur. She moved to Paris with her family in 1829. Her mother died four years later, and the family fortune suffered reverses. She studied the old masters at the Louvre, and sketched round about Paris, working hard in such places as the public slaughter-houses. In 1841, when 19, she first exhibited at the Salon "Deux Lapins" (Two Rabbits) and "Sheep and Goats," and more important works followed, each one showing rapid progress. She received a 3rd class medal in 1845, and a 1st class in 1848. Her father died in 1849. She visited Auvergne in 1846, the Pyrenees in 1855, and England in 1856. She finally settled at By, near Fontainebleau, in 1860. She received the Cross of the Legion of Honour from the hands of the Empress Eugenie, 1865. Her pictures became so much the vogue in the English collections that she exhibited nothing at the Salon after 1855. Her "Labourage Nivernais," 1849, is in the Luxembourg. Her large picture of the "Horse Fair," 94in. by 197in., is now in the Metropolitan Museum of New York; the smaller version of the subject, 47in. by 98in., was bequeathed to the nation in 1859, and is now in the National Gallery of British Art. During the Siege of Paris in the Franco-Prussian War, the Princess Royal of Prussia (the late Empress Frederick) gave the strictest orders that the house and studio of Rosa Bonheur, at Fontainebleau, should not be disturbed in any way, and these orders were strictly carried out. Her brother, Auguste Bonheur, born 1824, a painter of landscape and animals, studied under her and his father, and her

younger brother, Isidore, a sculptor, and her sister, Juliette, Madame Peyrol, are also well-known artists. She died on May 26th, 1899.

### 3. A HIGHLAND SHEPHERD.

Water-colour drawing, 1 ft. 7½ in. high by 2 ft. 0½ in. wide. Signed "R. Bonheur, -66."

*See illustration.*

A moorland road, along which a shepherd, wearing a Scotch bonnet, plaid, and kilt, comes towards the spectator, followed by his flock of sheep, with his dog driving them from behind. An open landscape with distant hills.

### 4. SHEEP.

Pastel drawing, 1 ft. 1½ in. high by 1 ft. 11 in. wide, with curved top. Signed "Rosa Bonheur, 1869."

*See illustration.*

A group of black and white sheep and lambs, in an open landscape under a grey sky.

## CALLCOTT (Sir Augustus Wall), R.A.

Sir Augustus Wall Callcott, landscape and marine painter, was born at Kensington in 1779. He was brother to the distinguished musician, Dr. Callcott, and in early life was a chorister in Westminster Abbey. He preferred painting to music, and for some time pursued both studies. He was a student at the Royal Academy, and also worked under Hoppner, and after exhibiting a "Portrait of Miss Roberts" in 1799 at the Academy, he took up painting as a profession. In 1803, however, he abandoned portrait painting, and devoted himself exclusively to landscape work, until the last few years of his life. By 1806 he was looked upon as a very rising painter of the landscape school, and in that year was elected an Associate of the Royal Academy, and a full member in 1810. His first works were chiefly limited to English coast and river scenery, and views on the Dutch coast. In 1827 he married, and went to Italy, and began painting those Italian scenes which earned for him the name of the English Claude, with whose works his painting had a general tendency, being marked by much taste in composition. On his return to London he took a house in the Mall, and became a fashionable artist. In 1837 he first departed from his usual subjects, and took to figure painting, and of this class of his paintings "Raphael and the Fornarina," and "Milton and his Daughters" are the best known. On the accession of Her Majesty he was





A HIGHLAND SHEPHERD.

ROSA BONHEUR



knighted, and in 1844 was appointed Surveyor of the Royal Pictures, an office which he held for a few months only, as he died on November 25th in that year, and was buried in Kensal Green Cemetery. His early English and Dutch landscapes were among his best works, showing great richness and purity of colour. His Italian landscapes charm by their tasteful composition and classic rendering. Claude-like they have been called, but are purely original. In his private life he was greatly esteemed, and a generous patron of young artists.

#### 5. DIANA AT THE CHASE: A CLASSICAL LANDSCAPE.

Oil on canvas, 5 ft. 1½ in. high by 7 ft. 1 in. wide.

In the centre is a large lake, the shores of which are surrounded by thick woods and rocky heights, with classical buildings half hidden by the foliage. Behind, on the left, stretches a mountain range, with the sea, and a coast line of many headlands, in the distance; a bridge crosses the far end of the lake. The foreground, rising to a considerable height above the lake-shore, is partly covered with buildings of classical architecture, and, on the right, a group of large trees, under which Diana and her nymphs are hunting with a pack of hounds; in the centre, among some fallen pedestals, is a group of half-nude figures, one of whom plays upon a pipe.

Mr. J. C. Horsley, R.A., tells an interesting anecdote about this picture. At the artist's death in 1844, Mr. Horsley, who was Callcott's grand-nephew, came into possession of all Sir Augustus' unused canvases and painting materials. Some years afterwards, requiring a large canvas for a particular work, he sent his man to select one from this store. The one chosen was found on examination to consist of a double canvas. Before beginning to paint upon it, Mr. Horsley decided to have the outer canvas stripped off, and to his surprise and delight this beautiful example of Callcott's skill was discovered beneath.

### CATTERMOLE (George).

George Cattermole, water-colour painter, was born at Dickleborough, near Diss, in Norfolk, on August 10th, 1800. He was trained by his father, and at the age of 14 was placed with John Britton for the study of architecture. He became his employer's "right hand" in making the drawings for his "Cathedral Antiquities of Great Britain." His elder brother, Richard, had preceded him in this work, but eventually gave up art, and entered the Church. Cattermole worked for a number of years as a topographical draughtsman, and made illustrations for several publications of Britton's, and for other publishers. He exhibited views of Peterborough Cathedral at the Royal Academy in 1819 and 1821, and in 1822 was elected

an Associate of the Water-Colour Society. He exhibited very little with them, however, for some years, but after 1829 he became a more constant contributor, entering upon the range of subjects in the treatment of which he afterwards made for himself so distinguished a position. In 1833 he was elected a full member of the Society, and produced some of his finest works, figure subjects, and historic "genre," of great spirit and originality. In 1852 he withdrew from the Society, and began to paint in oils, but had no great success, and returned to water-colour for the rest of his life. In 1855 he received a first-class gold medal at the Paris Exhibition. Throughout his life he was largely employed by the publishers, and some of his best work is to be found in his illustrations to the *Waverley Novels*, and his brother's history of "The Great Civil War." He was a member of the Amsterdam Academy, and of the Belgian Society of Water-Colour Painters, and had refused a knighthood offered by the Queen. He was also a man of literary tastes, a great reader, and fond of brilliant and intellectual society, being an intimate of Dickens, Thackeray, Lytton, Macaulay, Disraeli, and others. His art was dramatic and pictorial, and he has received general praise for the power and facility of his drawing, the richness and harmony of his colouring, and the exceptional beauty and variety of the posing, draping, and grouping of his figures. His last years were clouded by domestic trouble, and he died of heart disease on July 24th, 1868.

#### 6. A VENETIAN SCENE.

Water-colour drawing, 11½ in. high by 1 ft. 4 in. wide. Signed "G.C.", in a monogram.

The drawing represents the water-entrance to a Venetian palace, as seen from within. A large barge, containing a number of people, is just arriving, some of the passengers being clad in Oriental costume. On the left, seated on the marble steps, are a number of priests and monks; on the right, in a gateway, other figures. Through the archway at the back appears the canal, with boats and various buildings, in bright sunshine.

When it is remembered that the greater part of Cattermole's work consisted of imaginative incidents and compositions of his own devising, chiefly representing the monastic and military life of the Middle Ages, in which subjects he allowed his fancy the greatest play, and many of which he placed in a foreign locality, such as in the above drawing, it is interesting and also surprising to learn that the artist never in his life travelled beyond his native shores.

#### 7. SHERWOOD FOREST.

Water-colour drawing, 2 ft. 3½ in. high, by 2 ft. 11 in. wide





Gould Press.

SHEEP.  
ROSA BONHEUR





This powerful drawing is unfinished. It represents a roadway between large forest trees, towards the outskirts of the forest, along which a waggon drawn by two horses is passing, accompanied by several figures. In the background the open country is seen through the trees, with cottages and a church on the left.

## CHAMBERS (George).

George Chambers, marine painter, was the son of a poor seaman at Whitby, where he was born in 1803, and at the age of 10 was sent to sea in a small coasting vessel, and was afterwards apprenticed to the master of a brig trading to the Mediterranean and the Baltic. He early gave evidence of his talents by sketching various classes of shipping, which eventually led to the cancelling of his indentures, so that he might devote himself to art. He took service with a house-painter in Whitby, and took lessons of a drawing-master named Bird, devoting his leisure to painting small pictures of shipping, for which he found a ready sale at low prices. After three years he went to London, working his way before the mast in a trading vessel. He obtained employment under Mr. Thomas Horner, and for seven years assisted him in painting his great Panorama of London at the Colosseum in Regent's Park. He was afterwards engaged as a scene painter at the Pavilion Theatre. Here he attracted the notice of Admiral Lord Mark Kerr, who became his sincere patron, and introduced him to William IV. Later in life he took to water-colours, and rapidly mastering the technicalities of his art, was admitted an Associate of the Water-Colour Society in 1834, and a full member in 1836, exhibiting a number of clever works representing river and coast scenery. He was rapidly becoming successful in his art when his health gave way; his constitution, naturally weak, was much injured by his early seafaring life, and was unable to bear the incessant strain he put upon it, so that he fell a victim to disease on October 28th, 1840. His drawings are truthful and correct, but have a tendency to coldness in manner and colour. His best works were his naval battles, in which he was excellent. His "Life and Career" was published in 1841 by John Watkins.

### 8. LAYING LOBSTER POTS: ST. MICHAEL'S MOUNT.

Oil on canvas, 4 ft. 1 in. high by 5 ft. 11 in. wide. Signed "G. Chambers, 1838."

A rough sea in Mount's Bay, with a number of fishing boats engaged in laying their lobster pots below the famous Mount, which rises in the centre of the picture, its rocky heights crowned with the castle buildings and chapel; a stormy sky, with the rain blowing up.

St. Michael's Mount, situated in Mount's Bay, Cornwall, is connected with the shore by a causeway half a mile long. It consists of a steep granite tor with a castle with square central tower on the top, 238 feet above water-level. St. Keyne is said to have come from Ireland as early as 490 on a pilgrimage to the Mount, which was even then famous for the supposed appearance of St. Michael to some hermits who lived upon it. In Edward the Confessor's reign, 1047, it was granted to Mont St. Michel in Normandy, and a Priory of Benedictines was founded there. Soon after the Revolution it became the property of the St. Aubyn family, in whose possession it has remained for more than 200 years.

## COLLINS (W.), R.A.

William Collins was born in London, September the 18th, 1788; his father, who carried on the business of a picture dealer in Great Titchfield Street, was a native of Wicklow in Ireland, and the friend of George Morland, of whom he wrote a memoir. The son, from this intimacy, was in some measure the pupil of Morland, who allowed Collins to watch him painting. From 1797 to 1814 Collins was a student and an exhibitor at the Royal Academy; in the last year he was elected an associate, and in 1820 a member of that institution. His first patron was Mr. Lister Parker, who bought his picture of "Boys with a Bird's Nest," exhibited at the Royal Academy in 1809. He became the chief support of his family in 1812, when he lost his father. But he early found valuable patrons in Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont, and Sir Robert Peel. In 1817 he visited Paris; made a tour in Holland and Belgium in 1828; and resided a short time at Boulogne in 1829. In 1836 he visited Italy, remaining there nearly two years, where a severe illness, caught by imprudently sketching in the noonday sun, laid the foundation of the disease of which he died, in Devonport Street, Hyde Park Gardens, February 17th, 1847. He was buried in the cemetery of St. Mary's, Paddington. On his return from Italy, Collins changed his style for a year or two, but reverted to those truly English subjects which had won him his solid reputation, and which employed his pencil to the last. His style was chiefly landscape, with the outdoor incidents of ordinary life prominently introduced; such as the "Young Fifer," the "Sale of the Pet Lamb,"



THE MINNOW CATCHERS.

W. COLLINS R.A.





"Bird Catchers," the "Reluctant Departure," "Hop Gatherers," "Happy as a King," "Frost Scene," "The Haunts of the Sea Fowl," "Fetching the Doctor;" with cottage and coast scenes in great variety, especially Cromer Sands.

## 9. THE MINNOW CATCHERS.

Oil on canvas, 2 ft. 7 in. high by 3 ft.  $\frac{1}{2}$  in. wide. Signed "W. Collins." See illustration. Exhibited at the International Exhibition, 1862. From the collection of Mr. W. Bashall.

An English landscape. A stream on the left runs past a wood on rising ground to the right, the leaves beginning to show the brown tints of autumn. In the centre foreground a boy, with his back to the spectator, is seated fishing. He wears a red waistcoat and white smock. To his right a boy is holding up a bottle to the light in order to examine the minnows already caught, while a smaller lad, with a fishing rod, and dressed in a long waistcoat, is gazing up at the bottle. On the right is a felled tree-trunk with a woodman's axe against it, and a road running up to the fenced wood; in the far distance on the left are glimpses of the village roofs among the trees, and a road along which a cart with a white horse is passing.

This is an excellent example of Collins' power of combining a simple theme taken from rustic life with some quiet English landscape, with most harmonious effect, for which he was so justly celebrated during his life-time.

## 10. THE CHERRY SELLER: SCENE AT TURVEY, BEDFORDSHIRE.

Oil on canvas, 2 ft. 3 in. high by 2 ft. 11 in. wide. Signed "Willam Collins, 1824." See illustration. Exhibited at the Royal Academy, 1824, and purchased by Mr. T. C. Higgins, who commissioned it, for 200 guineas. The artist painted a replica of it in the same year for Mr. John Marshall, for 150 guineas. Also etched by the artist, but not published. Reproduced in *The Art Journal* as a line engraving in Aug., 1848. Exhibited at the Royal Academy Winter Exhibition, 1872, No. 10. Manchester Art Treasures Exhibition, 1878. From the collection of Mr. S. Mendel.

A street scene in the Bedfordshire village of Turvey. On the right a half-timbered house, surrounded by high trees, with a garden full of flowers, at the gate of which an old fruit-seller, with his donkey, is weighing cherries, some of which a girl holds in a basin. Underneath the donkey a boy is crawling forward, unobserved, to pick up some of the fruit which has fallen on the steps, while other children are looking over the railings. On the left, on the other side of the road, is a second cottage with a dog lying at the gate. A gamekeeper is coming up the road. In the middle distance stands a white thatched cottage, with figures, and in the background above the trees is to be seen the church tower.

This picture shows the painter of rural England and its incidents of village life at the very height of his powers, as it is in all ways a first-class example of this master.

"In July, 1823, the painter paid a visit to Mr. Higgins, of Turvey Abbey, and to Mr. T. C. Higgins, of Turvey House. Besides the attractions presented to the pencil by the natural beauties of this neighbourhood, its vicinity to Olney—the favourite residence of the poet Cowper—gave it, to all lovers of poetry, a local and peculiar charm. Conspicuous among its inhabitants, at the time when my father visited it, was 'Old Odell,' frequently mentioned by Cowper as the favourite messenger who carried his letters and parcels. The extreme picturesqueness and genuine rustic dignity of this old man's appearance made him an admirable subject for pictorial study. Portraits of him, in water-colours and oils, were accordingly made by my father, who introduced him into three of his pictures.

The donkey, on which he had for years ridden to and fro with letters, was as carefully depicted by the painter as his rider. On visiting 'Old Odell' a year or two afterwards, Mr. Collins observed a strange-looking object hanging against his kitchen-wall, and inquired what it was: 'Oh, sir,' replied the old man, sorrowfully, 'that is the skin of my poor donkey! he died of old age, and I did not like to part with him altogether, so I had his skin dried and hung up there!' Tears came into his eyes as he spoke of the old companion of all his village pilgrimages. In 'The Cherry Seller,' painted for Mr. T. C. Higgins, the figure of the fruit-vendor was a careful study of 'Old Odell,' his donkey standing beside him at the cottage gate. A perfectly simple and natural air pervades the whole composition; its minutest technicalities, as well as its most important objects, are laboured to an extraordinary degree of finish. The tone of colour in the picture is bright, pure, and truthful, and perfectly suggestive of the clear English sunshine that is glittering over the rustic scene." "Memoirs of the Life of William Collins, R.A.," by Wilkie Collins, 1848. Vol. I., pp. 231-233.

## CONSTABLE (John).

John Constable, one of the greatest English landscape painters, was born at East Bergholt, in Suffolk, June 11th, 1776, where his father was a miller of considerable means. He was originally intended for the Church, but as he showed a distaste for it, his father determined to make him a miller. His whole inclination, however, was in the direction of painting, and he sketched the scenery of his own picturesque neighbourhood in company with Dunthorne, the village plumber, who was also an enthusiast for art. He also copied the drawings of Girtin, lent to him by Sir George Beaumont. In 1795 Sir George's patronage, and his own unmistakable genius, induced his father to allow him to go to London to study painting. He soon, however, returned home, but the love of art was too great, and he went back to the Metropolis in 1799, and entered the Royal Academy Schools, receiving instruction both from Joseph Farington, R.A., and R. R. Reinagle, R.A. He painted a few portraits, and attempted historical subjects; but Nature was his real teacher, and landscape painting his true branch of art. His first landscape was exhibited in 1802, and he settled down as a painter of the rural scenery in which he was born, conscious of his own power, and determined to devote the whole of his time to the study of nature. He worked hard, but met with but little success for many years, and in 1811 he was still without reputation, though he continued to exhibit at the Academy and elsewhere. In 1816 he married Miss Mary Bicknell, and in 1819 was elected an Associate of the Royal



THE CHERRY SELLER.

W. COLEMAN.



Academy, and a full member in 1829. His pictures were now bringing him recognition, and in 1824 three of them were exhibited in the Paris Salon, where they made a sensation, and the artist received a gold medal from the King of the French. The more his talent was developed the greater became his wish to depart from the popular style of classical painting at that time in fashion, and to observe directly all the different aspects of nature. In 1827, "The Corn-Field," one of his masterpieces, was exhibited at the British Institution. In the same year he went to live at Hampstead, "his dear Hampstead, his sweet Hampstead," as he called it, where, he said, "My little studio commands a view without an equal in all Europe." Here he loved to sketch, and the neighbourhood supplied him with many studies for his pictures. He continued to send many contributions to the Academy, among them a number of works now famous, such as "Salisbury Cathedral," "Hampstead Heath," and "The Valley Farm." In 1830-32 he published a set of mezzotint engravings of "English Landscapes," by David Lucas, from pictures painted by himself. He gave numerous lectures on the study of nature, and occasionally painted in water-colour. He died suddenly in London, on April 1st, 1837. His "Memoirs," composed chiefly of his letters, were published by C. R. Leslie, R.A., in 1843. His reputation grew rapidly after his death, and his pictures are now eagerly purchased. His works were purely original, his manner entirely his own. He depicted with great truth and power the freshness and variety of English landscape.

## 11. HAMPSTEAD HEATH.

Oil on canvas, 1 ft. 5½ in. high by 2 ft. wide. From the Webster Collection.

A gravel pit in the foreground on the right, with men, waggons, and horses. On the left cattle and a flock of sheep on rising ground, with a pool beyond: a long stretch of distant country; stormy, rain-laden sky.

## COOKE (Edward William), R.A.

Edward William Cooke, born in London in 1811, was the son of George Cooke, the well-known engraver of Turner's and other pictures. At an early age he became the pupil and assistant of his father. He made a series of illustrations for Loddige's "Botanical Cabinet," and Loudon's "Encyclopædia;" and the study of plants



and flowers which this work necessitated laid the foundation for a taste which he retained through life, and in conjunction with other researches in natural history, led to his connection with several scientific societies. He acquired a knowledge of architecture and perspective in the office of the elder Pugin, and published 12 large engravings of "Old and New London Bridges," and 65 etched plates of "Shipping and Craft," views on the Thames. In 1832 he determined to adopt oil painting as a profession, and in 1835 exhibited for the first time at the Royal Academy. In 1837 he went to Holland, returning there at intervals no less than fifteen times, and bringing back with him a host of sketches in which architectural subjects alternated with studies of coast scenery, sea, and shipping. Between 1845 and 1854 he executed about one hundred pictures on the Mediterranean coast from Marseilles to Pæstum, besides views in Florence and Rome. After a tour in Scandinavia he paid several visits to Venice, painting the principal buildings, and the picturesque fishing craft on the Lagunes. In 1861 he went to Spain, and some years later to Egypt. He was elected an Associate of the Royal Academy in 1851, and in 1864 an Academician, contributing 130 works to its exhibitions, and many others to the British Institution and elsewhere. In 1863 he was elected a Fellow of the Royal Society. He died at Groombridge, near Tunbridge Wells, January 4th, 1880.

## 12. MARINE VIEW ON THE DUTCH COAST.

Oil on panel, 8 in. high by 1 ft. 2 in. wide. Signed "E. W. Cooke, 1856."

A rough sea on the coast of Holland; immediately in the centre a Dutch pink or fishing-boat is being beached by a number of men, who are wading ashore through the waves, one carrying a grappling iron or anchor; to the left are other craft, and the sand dunes in the distance; stormy sky.

## 13. VALENTIA BAY, IRELAND.

Oil on canvas, 1 ft. 3½ in. high by 2 ft. 2 in. wide. Signed "E. W. Cooke, A.R.A., 1860."

Inscribed on the back, "Glanbane Bay, Valentia Harbour, Kerry, Ireland; E. W. Cooke, A.R.A., 1860."

In the foreground a rocky beach, with a headland on the right, and a point terminating in a lighthouse on the left. A calm sea, with shipping in the distance, and hills beyond; boats, cart and horse, fishing baskets, and men in the foreground; purple thunder-clouds in the sky.

## COOPER (T. Sidney), R.A.

(*Living Artist.*)

Thomas Sidney Cooper was born at Canterbury, September 26th, 1803. At the age of seventeen he became painter at the Hastings Theatre, and for three years gained a moderate income by scene painting. Then he became a drawing master at Canterbury till the year 1827, when he set out from Dover to Calais, and literally "sketched his way" from that French port to the Belgian capital; paying tavern bills by likenesses of hosts and hostesses. At Brussels his talent secured him patrons and employment; and having settled there he married, and enjoyed the friendship of various Flemish artists. There, too, his pencil was first directed to the study of landscape and the branch of art (animal painting) which secured him his present high reputation with abundant and profitable employment. The revolution of 1830 involved him and his family in difficulties, and forced him to return to England. He first exhibited in the Suffolk Street Gallery in 1833. His picture attracted attention, and he received a commission from Mr. Vernon for a picture now in the National Gallery. About ten years later his Cuyp-like groups of cattle, "Going to Pasture," "Watering at Evening," "Reposing," in the heat of a summer afternoon, attracted general notice. Mr. Cooper was elected an Associate of the Royal Academy in 1845, and a Royal Academician in 1867. In 1882 he presented to the City of Canterbury the Gallery of Art which he had founded some ten or twelve years previously, and in which he has since given gratuitous instruction to students. For more than seventy years he has exhibited pictures in London and elsewhere, and in 1901, when nearly 98 years, he was represented by four works in the Royal Academy Exhibition, and was made a member of the Victorian Order by the King.

### 14. SHEEP.

Oil on canvas, 2 ft. 7½ in. high, by 3 ft. 3½ in. wide. Signed "T. S. Cooper, A.R.A., 1850."

*See illustration.*

A mountainous landscape, with a group of four sheep in the foreground, three lying down, and the ram, with dark brown fleece, calling to two other sheep which are ascending the hillside; mountains in the background, with one rocky peak rising high into the sky and partly enveloped in clouds.

This is a remarkably fine example of the artist in his best period.

## 15. GROUP OF SHEEP AND A COW.

Water-colour drawing, 1 ft. 1 in. high by 1 ft. 4½ in. wide. Signed "T. S. Cooper, 1839."

A fine example of the artist's early work in water-colours.

## COX (David).

David Cox was born on the 29th April, 1783, in Heath Mill Lane, Deritend, Birmingham, in a house situated near the Old Crown Inn, but which has long since disappeared. His father, Joseph Cox, was a whitesmith and general worker in small iron wares; his mother was Frances Walford, daughter of a miller in Birmingham. The father intended to bring up the boy to his own trade, but at a very early age David showed a distinct faculty for drawing, and he was therefore sent to an evening school conducted by Mr. Joseph Barber, and after receiving some training, was apprenticed to a miniature-portrait painter, named Fieldler. His master committed suicide, and David Cox, thus thrown out of employment, found temporary work in the scene-painting room of the Theatre Royal, Birmingham, the manager being Mr. Macready, father of William Charles Macready the eminent tragic actor. With the company, Cox travelled from town to town, painting scenes and occasionally acting as a performer on the stage in minor parts. In 1804 he left Birmingham for London, where he received a few lessons in water-colour painting from John Varley, who, learning that his pupil was poor, and seeing that he was in earnest, refused to take fees from him. At this time he lived, with some difficulty, by selling small drawings for a few shillings each, the produce of visits to Wales in 1804 and successive years. In 1805 he married Miss Mary Ragg, daughter of Mrs. Ragg, at whose house he lodged in London, and soon after marriage he settled in a little cottage at Dulwich, where he sketched on the Common, and other places in that district. There he lived for a period of five years. In 1813 he was elected a member of the Society of Painters in Water-Colours, now the Royal Society of that name. For a time he taught drawing to private pupils, and as drawing-master at the Military College at Farnham; one of his pupils there was Sir William Napier, author of the "History of the Peninsular War." After twelve months of this occupation Cox became wearied of it,



SHEEP.  
EDNEY COOPER, RA.

Gold Press





and resigned ; but he found it difficult to make a living by the sale of his drawings, and consequently, in 1814, he accepted an engagement as drawing-master at Miss Croucher's School, the Gate House, Hereford, at a salary of £100 a year. He was also drawing-master at the Hereford Grammar School. At Hereford he remained until 1827, and then returned to London, where his headquarters were fixed until 1841, the winter and spring being spent there, chiefly in teaching drawing, and the rest of the year being occupied by sketching excursions in Wales, in various parts of England, and on the Continent. His residence in London was at 9, Foxley Road, Kennington. In 1839, Cox, until then a water-colour painter only, received a few lessons in oil painting from William Müller, and from that date began to paint in oil as well as in water. During his later residence in London Cox obtained ample and not unprofitable occupation as a drawing-master ; but the work was irksome to him, and though his drawings were often left unsold when they were exhibited, he nevertheless felt a strong impulse to devote himself wholly to the work of painting. In 1841, in execution of this project, he gave up teaching, and removed from London to Harborne, a suburb of Birmingham, his native town, where, at Greenfield Cottage, Greenfield Road, he lived for the remainder of his life, in the incessant and laborious practice of his art, and in the society of a few attached friends, several of whom lived near him, and thus afforded him opportunities of constant intercourse, and some of whom occasionally accompanied him on his annual sketching tours. The happiness of the painter's life at Harborne was broken by two occurrences—the death of his wife, in 1845, which for a time prostrated him, and his own serious illness, in 1853, as the consequence of which his physical powers, and to some extent his mental faculties, were impaired, and continued so until his death, on the 7th June, 1859, when he passed calmly away, in his seventy-seventh year. He was buried in Harborne churchyard on the 14th June, 1859, by the side of his wife. He left an only child, a son, who as David Cox, junior, was a frequent exhibitor of water-colour drawings. A record of Cox's sketching grounds is impossible in the space of this catalogue—they covered North and South Wales, parts of Scotland, Yorkshire, Lancashire, Derbyshire, the Central and West

Midlands, the district round London, Devonshire, and other counties in the South and West, and parts of France and Holland. The first visit to Wales took place in 1805; the first sketching visit to his favourite ground in his later years—Bettws-y-Coed—was in 1844, and the last in 1856. In 1826 he made a sketching tour in Holland and Belgium; and in 1829 and again in 1832 he visited France. Several special exhibitions of Cox's works have been held: at the Manchester Art Treasures Exhibition in 1857; at Hampstead in 1858; at the Grosvenor Gallery, Bond Street, in 1859; again at Manchester in 1870; at the Liverpool Arts Club in 1875; again at Manchester in 1877; and in the Birmingham Art Gallery in 1890.

## 16. THE OLD MILL AT BETTWS-Y-COED.

Oil on canvas, 2 ft. 3 in. high by 2 ft. 11 in. wide. Signed "David Cox, 1847." *See illustration.* From the Collection of Mr. Thomas Darby. Purchased at the Sale of the Gillott Collection, 1872, for £1575. This picture was painted for Mr. Carritt, who paid £40 for it. At his sale it went for 60 guineas; and, after changing hands several times, Mr. Holmes purchased it for 180 guineas, and re-sold it to Mr. Gillott, in July, 1865, for 200 guineas.

In the centre stands the old stone mill, with its water-wheel, with a clump of large trees on the left, standing in a meadow in which are cattle; a man, woman, and a horse at the mill-door. In the foreground on the right a stream full of boulders, across which a boy is driving a flock of geese into the field; behind, on the right, other trees, with a cornfield beyond, and the Welsh mountains in the background; a fresh, breezy day, with a somewhat stormy sky.

This is a remarkably fine example of the work of Cox in oils, painted when he was 64 years of age.

## 17. A BREEZY DAY: GOING TO THE HAYFIELD.

Oil on canvas, 1 ft. 6½ in. high by 2 ft. 4 in. wide. Signed "David Cox, 1852." *See illustration.* From the Collection of Mr. Webster. Exhibited at the Manchester Art Treasures Exhibition, 1878.

In the right foreground a brook with a small brick bridge, over which a road passes to a distant hayfield, towards which a man on a black horse, and leading a white one, is going. He is accompanied by a dog, and has stopped to speak to a haymaker, clad in a red dress and white jacket, who carries a basket, hay-rake, and fork. In the middle distance the haymakers are at work; the distant hills rise beyond; blue sky, with fleecy clouds full of movement.

Another very fine example of this artist's singular mastery in rendering air and space, and the freshness and movement of a breezy day. Cox painted a number of examples of this subject—"Going to the Hayfield"—which seems to have been one of his favourites, varying in size and in some of the details, but all of them distinguished by the wonderful atmospheric effect of the sky, with its light, flying clouds. This picture is probably one of a pair—the other being called "Frolic in the Hayfield"—which were painted by Cox in 1852 for a young friend who lived with him at Harborne, Mr. Thomas Welsh, jun., who was going to be married. They were only finished just in time on the day of the wedding, and sent, it is said, when the newly-married couple were getting into their carriage. The price charged for them was £25 each. In 1872 they were purchased by Mr. Agnew for £3,200. See Solly's "Life of David Cox," page 200.



THE OLD MILL, BETTWS-Y-COED.  
DAVID COX.



## 18. BETTWS CHURCH: A WELSH FUNERAL.

Oil on canvas, 10½ in. high by 1 ft. 2 in. wide. Signed "David Cox, 1852." Inscribed on the back "A Funeral—Bettws-y-Coed Church—David Cox," in the artist's own handwriting.

A lane with high stone walls, and trees on each side, leading to the church, of which the small bell-tower only is seen, with a mountain side beyond. The funeral passes from the spectator towards the church; early evening effect.

This subject of "The Welsh Funeral" was painted by Cox a number of times both in oil and in water-colours, of which the most famous is the beautiful and impressive water-colour drawing, exhibited at the Pall Mall Gallery in 1850, now in the collection of Mr. F. Craven, of Bakewell. This drawing was not sold when it was exhibited in London, and Mr. F. W. Topham, the artist, who admired it exceedingly, persuaded the holder of a £50 Art Union prize to select it. The owner does not appear to have appreciated the treasure he possessed, and Mr. Topham repurchased it from him, and lent it to the Art Treasures Exhibition at Manchester in 1857. A version of this subject in oils, dated 1848, 18 by 28, was in the collection of Mr. John Betts, and another, 21 by 28, in that of Mr. Holbrook Gaskell, while a third very fine example, 23 by 33, dated 1850, is in the possession of Mrs. Nettlefold, of Birmingham. The subject of the picture was suggested to Cox by his being present at the funeral of a young Welsh girl, who had died of consumption, a relative of the landlord of the "Royal Oak," whilst the artist was staying there. The funeral, as was often the custom in Wales, took place in the evening, and the coffin was followed to its last resting-place in the old churchyard by a solemn and silent crowd of men, women, and children in motley garb. The road—a narrow lane—was then skirted and overhung with venerable sycamores, which flung broad shadows across the path; but the evening sun on that occasion shone upon the tree-tops, glinted on the old belfry, and threw its glowing rays over the sweet background of purple mountains seen beyond the church. David Cox seized on this touching incident, and fixed it upon canvas for the delight of all sympathetic hearts.

## 19. LANE NEAR ROWLEY REGIS.

Oil on panel, 9½ in. high by 12 in. wide. Signed "David Cox, 1852." Inscribed on the back "Lane near Rowley Regis—David Cox," in the artist's own handwriting. From the Collection of Mr. Edwin Bullock.

The lane is on the right, with a man on a white horse talking to two women; a row of elm trees, with a cornfield, on the left; dark blue distance; clouds in a blue sky.

## 20. LANDSCAPE WITH FIGURES.

Water-colour drawing, 10½ in. high by 1 ft. 3 in. wide. Signed "David Cox."

A landscape with a road, and a high bank with trees, on the left, along which a man, woman, and child are walking; the road leads into a field on the right, with men and horses in the middle distance, and trees beyond; dark, stormy sky.

## 21. A TURNIP FIELD.

Water-colour drawing, 8 in. high by 11 in. wide. Signed "David Cox."

A road through a field of turnips; a man on a white horse, talking to a woman and child, and a man with a gun; in the middle distance a man driving cattle, with open country beyond; wet and windy weather, and a stormy sky.



## 22. LANDSCAPE, WITH A FARM IN THE DISTANCE.

Water-colour drawing, 9 in. high by 1 ft. 1 in. wide. Signed "David Cox, 1850."

A pond in the immediate foreground, with ducks resting on the bank; a road leads from the water to some thatched cow-sheds in the middle distance, from which cattle are proceeding. In the centre of the drawing a man on a black horse, leading a white one, is going towards the farmstead; trees on the right and left.

## 23. COW TENDING.

Water-colour drawing, 6½ in. high by 10½ in. wide.

An open moorland, with a man on the left with a dog; cows in the distance; cloudy sky.

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The following twenty-six sketches by David Cox, formerly in the collection of Mr. John Hollingsworth, were purchased by Mr. Wrigley in 1873. Mr. Hollingsworth wrote with regard to them as follows:—

"32, New Street, Birmingham,

January 1st, 1873.

Sir,—The folio of twenty-six sketches by the late David Cox, invoice of which I enclose, were all obtained by myself direct from the artist's own hands, and I hereby guarantee them to be as pure and genuine as they came into my possession. I may mention that many of them were very favourably regarded by their author, being, as he thought, illustrative of his genius.

They have always been interesting to those artists and men of taste to whom I have shewn them.

I am, sir,

Your obedient servant,

John Hollingsworth.

To Thomas Wrigley, Esq.,  
Timberhurst, Bury."

## 24. OLD HOUSES, RUTHIN, NORTH WALES.

Water-colour drawing, 7½ in. high by 10½ in. wide. Signed "David Cox," and inscribed "Conway, July 2nd, 1844."

## 25. BOLTON ABBEY.

Water-colour drawing, 7 in. high by 10½ in. wide. Signed "David Cox."

## 26.\* PEN MACHNO MILL.

Water-colour drawing, 10½ in. high by 7-in. wide.

## 27. WASHING DAY.

Water-colour drawing, 7½ in. high by 10½ in. wide.

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*NOTE.—Those marked thus \* will be found in the Glass Case in Gallery A.*



A BREEZY DAY.  
DAVID COX.



**28.\* RIGGOTT'S NEW INN, AND THE OLD HALL, HARDWICK PARK.**

Sepia drawing,  $7\frac{1}{2}$  in. high by  $10\frac{1}{2}$  in. wide. Inscribed by the artist—"New Inn—Joseph Riggott—Hardwick, Derby."

**29.\* BETTWS-Y-COED CHURCH.**

Sepia drawing,  $6\frac{3}{4}$  in. high by  $10\frac{1}{2}$  in. wide

**30. BOLSOVER CASTLE.**

Sepia drawing,  $7\frac{1}{2}$  in. high by  $10\frac{3}{4}$  in. wide

**31. BEDDGELLERT.**

Sepia drawing,  $6\frac{3}{4}$  in. high by  $10\frac{1}{4}$  in. wide. Inscribed by the artist "Beddgellert, N.W."

**32. COLESHILL, WARWICKSHIRE.**

Sepia drawing, 7 in. high by  $9\frac{3}{4}$  in. wide

**33. THE SHIRE HALL AND ST. MARY'S CHURCH, WARWICK.**

Sepia drawing,  $6\frac{3}{4}$  in. high by  $9\frac{1}{4}$  in. wide. Study from the finished water-colour drawing in the Birmingham Art Gallery, made for "*The Graphic Illustrations of Warwickshire*," engraved by William Radclyffe, and published in 1829.

**34.\* BRISTOL HARBOUR.**

Pencil drawing,  $5\frac{1}{4}$  in. high by  $8\frac{1}{2}$  in. wide

**35.\* KNARESBOROUGH CASTLE.**

Charcoal drawing,  $7\frac{1}{4}$  in. high by  $10\frac{1}{4}$  in. wide. Inscribed by the artist—"Knaresborough, Sept. 7th."

**36.\* BOLTON WOODS.**

Charcoal drawing,  $10\frac{3}{4}$  in. high by  $7\frac{1}{4}$  in. wide. Inscribed by the artist—"Bolton Wood, Sept. 4th, 1844."

**37.\* AT GRAVESEND.**

Pencil drawing on brown paper,  $8\frac{1}{4}$  in. high by  $11\frac{1}{4}$  in. wide. Inscribed by the artist "Gravesend, July, 1842."

**38.\* DISEMBARKING TROOPS AT THE TOWER.**

Pencil drawing on grey paper,  $7\frac{1}{2}$  in. high by 10 in. wide.

**39. KNARESBOROUGH CASTLE.**

Charcoal drawing,  $7\frac{1}{4}$  in. high by  $10\frac{3}{4}$  in. wide.

**40. KNARESBOROUGH OLD WEIR.**

Charcoal drawing,  $8\frac{1}{4}$  in. high by 11 in. wide.

**41. OLD BUILDINGS AT KNARESBOROUGH.**

Charcoal drawing,  $10\frac{1}{2}$  in. high by 7 in. wide. Inscribed by the artist—"Knaresborough, Sept. 10th, 1844."

**42.\* NEAR HARBORNE, BIRMINGHAM.**

Charcoal drawing,  $7\frac{1}{2}$  in. high by  $10\frac{3}{4}$  in. wide.

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NOTE.—Those marked thus \* will be found in the Glass Case in Gallery A.

43.\* OFF SHEERNESS.

Pen and charcoal drawing, 6 in. high by 10 in. wide.

44.\* ETON FROM THE THAMES.

Pencil and charcoal drawing, 6 in. high by 8½ in. wide.

45.\* BOLTON WOODS, BOLTON ABBEY.

Charcoal drawing, 10½ in. high by 7½ in. wide. Inscribed by the artist—"Bolton Wood, Sept. 4th, 1844."

46. THAMES POOL.

Pencil drawing on grey paper, 7½ in. high by 11½ in. wide. Dated "July 11th, 1832."

47.\* KNARESBOROUGH.

Charcoal drawing, 10½ in. high by 7½ in. wide. Inscribed by the artist—"Knaresborough, Sept. 9th, 1844."

48. BARDON CASTLE, YORKSHIRE.

Charcoal drawing, 10½ in. high by 7½ in. wide. Inscribed by the artist—"Bardon, Sept. 2nd, 1844."

49.\* BOLTON ABBEY.

Charcoal drawing, 10½ in. high by 7½ in. wide. Inscribed by the artist—"Bolton Abbey, Sept. 3rd, 1844."

## CRESWICK (Thomas), R.A.

Thomas Creswick, landscape painter, was born at Sheffield in 1811. He was sent when very young to Birmingham, where he became a pupil of J. V. Barber. He went to London in 1828, and immediately began to exhibit at the British Institution and the Royal Academy, to both of which he was henceforward a constant contributor. His early works, which were chiefly Welsh scenes, had a great success. In 1842 he was elected an Associate of the Royal Academy, and nine years later he became an Academician. Some of his later pictures were painted in conjunction with Goodall, Elmore, John Phillip, Frith, and Ansdell, who introduced the figures and cattle. He was an active member of the Etching Club, and also occasionally drew on wood blocks. He suffered latterly from failing health, and died at Bayswater on the 28th December, 1869, and was buried in Kensal Green Cemetery.

50. A SHOWERY DAY.

Oil on canvas, 3 ft. 3 in. high by 4 ft. 1 in. wide. Exhibited at the Manchester Art Treasures Exhibition, 1878.

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NOTE.—Those marked thus \* will be found in the Glass Case in Gallery A.



An English common, across the centre of which a road runs. In the foreground some boys are rabbiting with a dog, while further back a man on a white horse is pointing out the way to a woman and child; woods are on each side, and on the right a wooden windmill; part of a pool in the right foreground; blue sky, with rainclouds, showers falling.

A fine example of this excellent painter of the quiet beauties of English inland scenery, who had considerable power in the delineation of ærial perspective and great knowledge of the effects of colour.

## CROME (John).

John Crome was born in Norwich in 1769. His father was a journeyman weaver, and his early surroundings were of the poorest description. When 12 he started in life as errand-boy to Dr. Rigby, of Norwich, but he soon gave this up, and apprenticed himself for seven years to a house and sign painter. Here he learnt the use of the brush, and soon became ambitious of applying it to other subjects than the painting of coach panels and the graining of wood. He formed an intimate friendship with Robert Ladbroke, then apprenticed to a printer, and the two lads spent all their spare time in drawing and studying together from old prints, but more often from nature. Among his earliest patrons were Sir William Beechey, and a Mr. Harvey, who allowed him to copy from his collection of Dutch and Flemish pictures, and it was upon the close study of the Dutch landscapists that Crome's art was founded, added to his careful study and close observation of nature. He married early, and had a hard struggle to live, in spite of help from several Norfolk gentlemen. He was obliged to spend a great part of his time in teaching, which, however, gradually brought him into greater local repute, making him known to many families of high standing around Norwich, who commissioned pictures, and he became the founder of the only local school of painting in England of any importance. He eventually achieved a large local celebrity, and his paintings were quickly sold at moderate prices to Norfolk purchasers, without the trouble of sending to the London Exhibitions. He first exhibited at the Royal Academy in 1806, but the total number of his works sent there amounted only to fourteen. In 1803 he gathered round him the artists of his native city, and founded "The Norwich Society of Artists," their first exhibition being held in 1805. He was a regular contributor to these annual exhibitions, and was elected

president of the Society in 1810. Among the members of the "Norwich School" may be mentioned John Sell Cotman, James Stark, Vincent, Stannard, Thirtle, Edmund and Richard Girling, and J. B. Crome, his son, all of whom accomplished good work as landscapists under Crome's influence. Crome travelled a little in England and Wales, and once, in 1814, visited the Continent. He died, after a few days' illness, on April 22nd, 1821. His last words are said to have been "Hobbema, my dear Hobbema, how I have loved you!" His art was largely founded on the Dutch School. His subjects were chosen in the lanes, heaths, and river banks round Norwich. They were painted in his studio, from sketches, and were the result of careful study and observation. They charm by their sweet colour and tone. His well-known picture of "Mousehold Heath," painted in 1816, a far-reaching view over heath and hill, is in the National Gallery, and shows his powers at their highest. He painted it, as he once said, for the sake of "air and space." He was also an etcher, and nothing could be more perfect in its way than his rendering in this medium of the little bits of picturesque beauty he met with in his daily walks.

#### 51. LANDSCAPE SCENE IN NORFOLK.

Oil on canvas, 2 ft. 3 $\frac{3}{4}$  in. high by 3 ft. 4 in. wide.

On the left stands a small knoll, with trees, behind which is a cottage surrounded by larger trees, and a small rustic bridge, on which a man stands fishing, in front of some thatched farm buildings. On the right is a small pool, with flat land beyond, a glimpse of a broad, with a sailing boat, and woods, in the centre of which is a windmill.

#### 52. GREAT YARMOUTH BEACH: OLD WOODEN JETTY.

Oil on panel, 11 in. high by 1 ft. 3 in. wide.

The beach stretches across the foreground, with boats drawn up; on the right, extending to the centre of the picture, is the old jetty; open sea on the left; cloudy sky.

### DAWSON (Henry).

Henry Dawson, sen., born in Hull in 1811, was taken to Nottingham, where his parents had previously resided, in the following year. He began life as what is technically named a "twist-hand," in a lace factory. While thus occupied he painted pictures, for which

he obtained from 2s. 6d. to 20s. In 1835 he gave up the lace trade and set up as an artist, his earliest patron being a hairdresser in Nottingham, who possessed a taste for art. In 1844 he removed to Liverpool, where, after a time he became well known, and received higher prices for his works. In 1849 he went with his family to London, and settled at Croydon, where some of his best pictures were painted. He exhibited most of his largest and finest works at the Royal Academy, notably "Greenwich Hospital," "London, from Greenwich," "The Rainbow," &c. With the exception of six lessons from Pyne, received in 1838, Henry Dawson was entirely a self-taught artist, and his art shows much originality and careful realism. He studied nature for himself, but he seems in later life to have been moved by Turner's influence to try more brilliant effects than he had before dared. Many of his works indeed are very Turneresque in treatment, though he can scarcely be called an imitator of Turner, for he had a distinct style of his own. An important exhibition of his pictures was held in the Nottingham Museum in 1878. He died in December, 1878, at Chiswick, where he had for some time resided.

### 53. AN ENGLISH LAKE.

Oil on canvas, 11½ in. high by 1 ft. 3½ in. wide. Signed "H.D. (in a monogram), 1851."

A lake, upon which are some small boats, with high hills rising in the background, and a wooded bank running out on the right. In the right foreground the figures of a lady and gentleman, the former sketching; a stormy sky.

### DE WINT (Peter).

Peter De Wint, born at Stone, Staffordshire, 21st January, 1784, was the son of a physician of Dutch extraction. He was a pupil of J. R. Smith, crayon painter and engraver, and afterwards a student at the Royal Academy. He became a member of the Society of Painters in Water-Colours, and for nearly forty years was a contributor to its exhibitions. He married the sister of W. Hilton, R.A. He died at 40, Upper Gower Street, London, 30th June, 1849, and was buried in the churchyard of the Savoy. He was distinguished as a teacher, and loved to paint direct from nature, and was never so happy as when in the fields. His subjects are principally chosen in the Eastern and Northern counties, and though often tempted to

extend his studies to the Continent, the love of home and home scenery was so strong that, except a visit to Normandy, he never left England. He formed a style of his own; his colouring was good and harmonious, his light and shade broad and simple; but his drawing was defective, and he was deficient in executive handling.

#### 54. LINCOLNSHIRE HARVEST SCENE.

Water-colour drawing, 10½ in. high by 1 ft. 10½ in. wide. *See illustration.*

An open landscape, with a cornfield occupying the foreground, in which is a waggon, and the harvesters at work; two women gleanng on the left. A few trees in the middle distance; grey, cloudy sky.

#### 55. LANDSCAPE NEAR DUNSTER, SOMERSET.

Water-colour drawing, 1 ft. 8½ in. high by 2 ft. 6 in. wide.

In the centre of the picture a stream, in which cattle are standing, runs between high banks; on the one on the left hand a number of thatched cottages stand, with trees and figures; in the middle distance there are other cottages, with trees and sheep, and a wood at the back; in the right foreground some fallen timber, with a number of figures, including a man riding on the road; hills in the background; pale sky.

In 1842 De Wint made an excursion as far as Lynton in Devon, and greatly enjoyed the scenery there, as well as the pretty picturesque cottages of Minehead and Dunster, and the lovely bit of Somersetshire he had to pass through to reach Lynton. In 1842 he exhibited "Market Place at Dunster" at the Society of Painters in Water-Colours, and in 1844, "Dunster, Somerset."

#### 56. SALT HILL, NEAR WINDSOR.

Water-colour drawing, 1 ft. 4½ in. high by 1 ft. 11½ in. wide. From the Collections of Mr. Ralph Bernal and Mr. Henry Cooke.

A stream in the foreground in which cattle are standing, and a clump of trees on the right; in the middle distance a cornfield in which waggons are being loaded; Windsor Castle on the horizon; stormy sky.

### DUNCAN (Edward).

Edward Duncan, water-colour artist, was born in London in 1803. He was articled to Robert Havell, the aquatint engraver, and soon developed a taste for drawing and the use of colour. In 1831 he became a member of the new Society of Painters in Water-Colours, but afterwards withdrew, and in 1849 was elected an Associate of the "Old" Society of Painters in Water-Colours, and a full member in 1850. He died in London in 1882. His drawings comprise a wide range of subjects, treated with much grace and great truthfulness to nature, but his larger and more important works are chiefly coast scenery, with shipping and craft admirably characterized.



HARVEST SCENE  
—PETERBURY—





## 57. LANDING SHEEP, OYSTERMOUTH BAY, SOUTH WALES.

Water-colour drawing, 1 ft. 4 in. high by 2 ft. 4½ in. wide. Signed "E. Duncan, 1866."

A scene in Oystermouth Bay, near Swansea. In the left foreground the sands, with pools of water left by the tide; in the centre a ship from which sheep are being disembarked; other ships beyond, and a steamer on the sea. On the right the coast extends to the middle distance, terminated by the Mumbles Lighthouse. In the foreground, seated figures, boats, cattle, &c., with village beyond; blue, cloudy sky.

## ELMORE (Alfred), R.A.

Alfred Elmore, historical and genre painter, was born at Clonakilty, county Cork, on the day of the battle of Waterloo, June 18th, 1815. His father was a retired army surgeon, who removed to London when his son was about twelve. Elmore began his artistic career by drawing from the antique in the British Museum. In 1832 he entered the Royal Academy Schools, and exhibited his first picture two years later. After this he went abroad, and visited Paris, Munich, and Italy, remaining in Rome for two years. Returning in 1844, he exhibited "Rienzi in the Forum," which attracted much notice, and with "The Origin of the Guelph and Ghibeline Quarrel in Florence," exhibited in 1845, secured his election as Associate of the Royal Academy in that year. His next popular picture was "The Invention of the Stocking Loom," exhibited in 1847, and engraved for the Art Union of London. In 1857 he was elected R.A. His best known picture, exhibited 1860, was "Tuileries, 20th June, 1792," representing Marie Antoinette attacked by the revolutionary mob; while one of his most impressive ones, "Within the Convent Walls," was in the Academy of 1864. He painted chiefly pictures of romantic incident, the subjects being derived from fiction or poetry. He died at Kensington, January 24th, 1881.

## 58. THE NOVICE.

"For who to dumb forgetfulness a prey  
This pleasing, anxious being ere resigned?  
Left the warm precincts of the cheerful day,  
Nor cast one longing, lingering look behind?"

*Thomas Gray.*

Oil on canvas, 2 ft. 5 in. high by 2 ft. 11½ in. wide. Signed "Alfred Elmore, 1857." From the Collection of Mr. William Bashall, Farington Lodge, near Preston. Exhibited at the Royal Academy, 1857. Manchester Art Treasures Exhibition, 1857.

The interior of a nun's cell, with a tiled floor, and an open window on the left showing a glimpse of a street, with a balcony from which richly-dressed ladies

are throwing flowers. The novice, clad in a brown robe and white headdress, is seated at the end of a small bed, with hands clasped on her knees, and holding her rosary. Her head is turned slightly towards the window, and she is listening to the sounds of revelry in the street outside. Through the open door on the right the courtyard of the convent is seen, through which the aged abbess, leaning upon a stick, and supported by a nun, is advancing to visit the newcomer.

## FAED (John), R.S.A.

(*Living Artist.*)

John Faed was born in 1820 at Burley Mill, in the Stewartry of Kircudbright, where his father was an engineer and millwright. He is an elder brother of Thomas Faed, R.A. At an early age he showed a taste for art, and, encouraged by a successful painting, which he had finished at the age of twelve, he began to paint miniatures in his own neighbourhood. In 1841 he went to Edinburgh, where he gradually worked his way to an honourable reputation. In 1850 he exhibited some pictures of humble life, which met with a ready sale. He became a member of the Royal Scottish Academy in 1851, and in 1864 moved to London, where his brother Thomas had preceded him in 1852. Among his principal works may be mentioned, "Shakespeare and his Contemporaries," two series of drawings illustrating "The Cotter's Saturday Night," and "The Soldier's Return," "Catherine Sefton," "Tam O'Shanter," "The Stirrup Cup," "John Anderson, my Jo'," "Parting of Evangeline and Gabriel," "Goldsmith in his Study," "The Rivals," "Gamekeeper's Daughter," and "The Hiring Fair." His diploma picture, "Annie's Tryste," is in the National Gallery, Edinburgh.

### 59. THE CRUEL SISTER.

"There were two sisters sat in a bower,  
Binnorie, O Binnorie,  
There came a knight to be their wooer  
By the bonny mill dams of Binnorie.  
He courted the eldest with brooch and knife,  
Binnorie, O Binnorie,  
But he loved the younger abune his life,  
By the bonny mill dams of Binnorie.  
The older one was vexed sair,  
Binnorie, O Binnorie,  
And sair envied her sister fair,  
By the bonny mill dams of Binnorie."

*Border Minstrelsy.*

Oil on canvas, 4 ft. high by 2 ft. 10½ in. wide



A LISTENER NEER HEARS GUID O' HIMSELF

THOMAS FAED, R.A.





Three full length figures walking towards the spectator, the young knight in the centre, dressed in buff jerkin, cap with feather, red hose, and red girdle with dagger. He clasps the hand of the brown-haired younger sister, who walks on his left, with eyes cast down, clad in white satin, with a dark orange cape fastened with a golden chain. On his right is the black-haired elder sister, who gazes with angry eyes at the two lovers. She wears a dark silk dress, showing a red and blue striped underskirt, a blue velvet jacket trimmed with fur, and a black mantilla over her head. An Italian greyhound walks in front; below, on the left, a castle stands in the distance in a mountainous landscape.

## FAED (Thomas) R.A.

Thomas Faed was born at Burley Mill, in Kirkcudbrightshire, in 1826. He came of an old border family, and his father was a mill-wright, who died when the artist was still a boy. Thomas Faed then went to Edinburgh to join his brother, John Faed, R.S.A., also an artist of distinction, and studied in the Art School of the Board of Trustees. He was annually successful in the various prize competitions, and the earliest work he exhibited was a water-colour drawing from the "Old English Baron." At the early age of 23, in 1849, he was elected an Associate of the Royal Scottish Academy. He settled permanently in London in 1852, and in 1855 his "Mitherless Bairn" at the Academy attracted much attention. He was elected an Associate of the Academy in 1859, and R.A. in 1864. He was a constant exhibitor until 1893, when a partial failure of his sight necessitated his retirement. In 1875 he was elected an honorary member of the Vienna Royal Academy. He enjoyed a great popularity for his well-told and pathetic stories drawn from the humble annals of the poor, and there was a genuine kindness and tenderness in his manner of treating these subjects, and hearty sympathy with the humble and the industrious. He was no conventional sentimentalist, and the life he portrays on his canvas is that of which, in his early days, he had personal experience. He died in London, August 17th, 1900.

### 60. "A LISTENER NE'ER HEARS GUID O' HIMSELF."

Oil on canvas, 2 ft. 5 in. high by 3 ft. 3½ in. wide. Signed "T. Faed (initial letters in monogram), 1858." See illustration. Exhibited at the Royal Academy, 1858. Engraved.

The interior of a cottage in Scotland. In the centre of the room is a table on which a man in knee-breeches is seated, holding a whip, and looking over the shoulder of a fair-haired girl leaning against the table, who is reading a letter aloud. She is dressed in a green jacket, red skirt, and pink sun-bonnet. Another

girl, with dark hair, dark green dress, with pink bodice, is seated on the left, holding the envelope of the letter, the contents of which evidently provide all three of them with much amusement. On the right in the chimney-corner, an old lady with spectacles is seated, knitting, with a collie pup and two kittens by the fire. On the left is the open doorway, showing a garden background, and behind the door stands a man in a long coat and high grey hat, unfastening a muffler from his throat. His face wears an expression of great annoyance as he overhears what are evidently most unflattering remarks about himself and his letter, which probably contains a proposal of marriage addressed to the dark-haired girl. His dog, a Scotch terrier, shrinks towards him in fear of the angry mother of the kittens, who stands on the threshold with arched back.

This is a fine example of Thomas Faed's treatment of a homely, humorous incident of Scottish life, both well told and well painted.

#### 61. "JESSIE, THE FLOWER OF DUNBLANE."

Oil on canvas, 2 ft. 7½ in. high by 1 ft. 9 in. wide. Signed "Thomas Faed, 1867." From the Collection of Mr. S. Mendel. Exhibited at the Royal Academy, 1868.

A full-length figure of a girl, leaning against a rock, her head facing towards the right, and eyes downcast, looking at a rose which she holds; brown hair with a wreath of wild flowers; green dress, black shawl, and red petticoat.

### FIELDING (Copley).

Anthony Vandyke Copley Fielding, an eminent water-colour and landscape artist, was born in 1787. He was the second and most distinguished son of Nathan Theodore Fielding, a portrait painter of considerable local reputation, who lived near Halifax. He first studied with his father, and afterwards under John Varley. He first exhibited at the Water-Colour Society, of which body he was elected an Associate in 1810, and a full member in 1813. He was a constant exhibitor to the Society, and being a very rapid worker, for many years his contributions averaged between forty and fifty. He became Treasurer of the Water-Colour Society in 1817, Secretary in 1818, and in 1831 was elected President, which office he held until his death. In 1824, he was awarded a gold medal at the Paris Salon. He was one of the most fashionable drawing-masters of his day, and his large teaching connection, added to the public appreciation of his art, enabled him to amass a considerable fortune. In his later years he resided at Brighton. He occasionally exhibited oil-paintings at the Royal Academy and British Institution. His favourite subjects were lake and mountain scenery, storms at sea, and views of the Sussex Downs. In the latter he had no rival. He died at Worthing on March 3rd, 1855, and was buried at Hove.



ROUGH WEATHER.  
COPLEY HILLING.



His three brothers, Theodore, Thales, and Newton, all practised art with success.

M. Ernest Chesneau, in his "English School of Painting," says: "Copley Fielding is, perhaps, the greatest artist, after Turner, for representations of breadth and atmosphere. He is unequalled in certain effects of mist which are splendid in their mysterious expanse."

Mr. Ruskin, in "The Art of England," speaks of him thus:—"There is a singular character in the colouring of Fielding, as he uses it to express the richness of beautiful vegetation; he makes the springs of it to look pearly, as if they were strewn with jewels. He is, of course, not absolutely right in this; to some extent it is a conventional exaggeration, and yet it has a basis of truth which excuses, if it does not justify, this expression of his pleasure, for no colours can possibly represent vividly enough the charm of radiance which you can see by looking closely at dew-sprinkled leaves and flowers."

## 62. A ROUGH SEA ON THE BRIDLINGTON COAST.

Water-colour drawing, 1 ft. 7½ in. high by 2 ft. 5½ in. wide. Signed "Copley Fielding, 1836(?)."

An angry sea, with the waves breaking, and foam flying over rocks on the right; a piece of wreckage is tossed about in the broken water; in the distance the topsails of a ship are visible; a very dark, stormy sky, against which the white seagulls stand out vividly.

## 63. ROUGH WEATHER: A SQUALL COMING ON.

Water-colour drawing, 1 ft. 3½ in. high by 1 ft. 10 in. wide. Signed "Copley Fielding. See illustration.

A rough sea, with a fishing smack in the centre of the drawing, making for harbour; other ships beyond; to the left, on the horizon, a town with more shipping, and on the right a vessel, with sails set, seen against a storm-laden sky, is beating out to sea.

This is a drawing of great brilliancy, the subject being one which was a great favourite with the artist. His studies of sea storms are impressive in their grandeur, and one can almost hear the rush and be carried forward by the sweep of his billows; though the violent contrasts of tone and denial of colour are apt occasionally to degenerate into mere blackness.

## 64. COAST SCENE.

Water-colour drawing, 1 ft. high by 1 ft. 7½ in. wide. Signed "Copley Fielding, 1834."

A sandy shore at low water. On the left is the open sea, with shipping under a brisk breeze, and a boat coming ashore; to the right, in the middle distance, a headland with a town; figures of shrimpers and others on the beach; dark, stormy sky full of rain-clouds, with a flight of sea-gulls.



## FOSTER (Birket), R.W.S.

Myles Birket Foster was born at North Shields, February 4th, 1825, and was a descendant of the Fosters of Cold Hesledon and Hebblethwaite Hall, a well-known Yorkshire family of Friends. He was educated at the Quaker Academy in Hitchen, and when quite a child determined to be an artist. When sixteen he was apprenticed to E. Landells, the well-known wood engraver, by whose advice, after he had practised engraving for a short time, he became a draughtsman. By Landells' advice he began to paint in water-colours in the fields round London. At the age of 21 he started on his own account, illustrated several children's books, and did much work for the recently-started "Illustrated London News." He obtained employment as a draughtsman under Mr. Henry Vizetelly, and made illustrations for Longfellow's "Evangeline" and Rogers' "Italy," the latter having an extraordinary success, as well as great influence upon the future and the technique of the artist, who continued to supply great numbers of cuts to picturesque and sentimental verse and domestic poems. In some of these tasks he was associated with Sir John Gilbert, and later on found in etching many opportunities for the display of his skill, and that neat-handed and always graceful vein of invention which seemed inexhaustible. In one method or another, before he made his mark as a painter, he produced over one thousand woodcuts for book-illustrations. In 1858 he gave up this class of work, and began water-colour painting, the firstfruits of which was the appearance at the Academy, 1859, of a drawing called "A Farm." In 1860 he was elected an Associate of the Royal Water-Colour Society, and a full member in 1862; and from that date was one of the most popular as well as the most indefatigable contributors, his work altogether amounting to about 350 drawings. He also produced a number of etchings, including one after Frederick Walker's "Driving Geese, Cookham." His neat, pretty drawings at once became popular, and were soon multiplied by the newly-invented process of lithography. Indeed, the charge so commonly made against him, that his drawings were like chromolithographs, was an unjust inversion of the case. From 1860 to the day of his death his style never varied, and though he travelled a good deal, and



ROTTINGDEAN.  
BIRNIE POTTER



painted a multitude of scenes from Scotland to Venice, his eye saw everything under the same convention—an exquisitely pretty convention, but one remote from all but the superficial and the idyllic aspects of nature. For nearly thirty years he lived in a charming house, built by himself at Witley, in Surrey. He died, after a very long and painful illness, in March, 1899. He was twice married—the second time to a sister of the late John D. Watson, the artist.

#### 65. ROTTINGDEAN, NEAR BRIGHTON.

Water-colour drawing, 1 ft. 1½ in. high by 2 ft. 4 in. wide. Signed "B.F. (in a monogram). 1865." *See illustration.* Exhibited at the Royal Water-Colour Society, 1865.

A scene on the sea-beach. On the left a number of boats are hauled up, with their sails drying; fish-baskets, &c.; several sailors, a woman, and children grouped round an old capstan; in the foreground children lying on the shingle, one with a basket of primroses; another boat, and a fishing-net on the right. A calm sea stretches across the background, with sunlight on the horizon, and a sky of fleecy clouds.

#### 66. A SURREY LANE.

Water-colour drawing, 8½ in. high by 12 in. wide. Signed "B. Foster."

A lane, with trees in the centre of the drawing, in the shadow of which a flock of sheep are resting; on the right a field, with a felled tree in the foreground, on which children are playing; woodland background.

### FRÈRE (Edouard).

Pierre Edouard Frère was born in Paris in 1819. He was a younger brother of Charles T. Frère, painter of Oriental subjects. In 1836 he entered the Ecole des Beaux Arts, and became a pupil of Paul Delaroche; but he soon left the schools. He first exhibited at the Salon in 1843 "The Little Glutton," and by the year 1855 he had reached the summit of his career, and his works had an immense success. He received a third class medal in 1850, a second class in 1852, and the Cross of the Legion of Honour in 1855. He died at Ecouen on May 24th, 1886. His works show much care and study. He recorded scenes homely in character, in which childhood was wondrously interpreted in a manner so full of the charm of village life and the beauty of rustic expression that it has been said of him in regard to his pupilage with the great historical painter that "the stately swan had hatched a wood bird," so simple of theme and yet so accomplished in execution was his work. In 1855 Ruskin com-

pared his colouring to Rembrandt's, and pronounced him to combine "the depth of Wordsworth, the grace of Reynolds, and the holiness of Angelico." His early pictures were chiefly interiors of cottages, workshops, &c., with cobblers, coopers, cooks, and other industrious members of the lower classes at work. They are warm and transparent in colour, and often forcible in chiaroscuro. In later years he almost entirely confined himself to painting incidents of child life, and became colder in colour, and less strong in light and shade. His works are well-known in England, where he frequently exhibited from 1854 until his death. His first picture in the Royal Academy was one of his most characteristic works, "Girls Leaving School."

## 67. SNOWBALLING.

Oil on canvas, 2 ft. 0½ in. high by 2 ft. 7½ in. wide. Signed "Edouard Frère, 1861." *See illustration.* From the collection of Mr. S. Mendel. Exhibited at the Manchester Art Treasures Exhibition, 1878.

A winter scene in the street of a small French town, most probably Ecouen, where the artist lived. Two rival parties of schoolboys are engaged in a snowballing match, one of which is defending the steps of a large building on the left; while behind them other lads are running up to join in the fun. In the background the snow-covered roofs of the houses loom indistinctly through the misty air. Nearly forty figures are included in this composition, which is full of life and movement, and appreciation of the joys of childhood, and represents the artist at his best.

## 68. DINNER TIME.

Oil on panel, 1 ft. 4 in. high by 1 ft. 1 in. wide. Signed "Edouard Frère, 1866."

The interior of a French cottage. A small boy seated at a table is watching intently his mother, who is pouring soup into his plate with a ladle from a large white bowl decorated with a green and red pattern. An old woman, probably the boy's grandmother, is seated by his side, and looking on with an amused air.

# GILBERT (Sir John), R.A.

Sir John Gilbert, R.A., President of the Royal Society of Painters in Water-Colours, was born in 1817. He received but little instruction in art, being only indebted to George Lance for a few lessons in colour. In 1836 he exhibited his first picture at the Royal Academy, and from that date until his death he exhibited many well-known pictures. As an illustrator of books, pictorial newspapers, and other weekly publications, his name has for a long period been familiar to the public. Most of the best editions of the English Classics have been illustrated by him, including Shakespeare. He was elected an



SNOWBALLING.





A.R.A. in 1872, an R.A. in 1876, and President of the R.W.S. in 1871. Shortly afterwards he received the honour of Knighthood. He was a Chevalier of the Legion of Honour. He died on October 5th, 1897.

#### 69. SHYLOCK AND JESSICA.

"Do as I bid you, shut doors after you,  
Fast bind, Fast find."

Water-colour drawing, 3 ft. 2 in. high by 2 ft. 2 in. wide, with curved top. Signed "John Gilbert, 1855."

Three-quarter-length figures. Shylock is dressed in a scarlet robe, and is handing a bunch of keys to Jessica, who wears a white gown, and a headdress decorated with coins and pearls. A serving man is standing behind at a door on the left; the background a dark interior with columns. A scene from Shakespeare's "Merchant of Venice."

#### GOODALL (Frederick), R.A.

(*Living Artist.*)

Frederick Goodall, R.A., son of the late Edward Goodall, the eminent engraver, was born in London in 1822. At 13 he was taken from school and placed in the studio of his father to learn engraving, but it was soon resolved that he should become a painter. In 1839, when but 17, he first exhibited at the Royal Academy. Subsequent visits to Normandy, Brittany, and Ireland, supplied him with materials for a long series of pictures. Two of his pictures were bought by Mr. Vernon, "The Tired Soldier" and "Village Holiday," and are now in the National Gallery. In 1853 he was elected an Associate of the Royal Academy. Two years later he exhibited at the Royal Academy "An Episode in the Happier Days of Charles I." In 1858-59 he went to Egypt. In 1863 he became full member of the Academy. During the last twenty years he has painted many well-known works, mostly of Eastern and Biblical subjects, a number of which are popular through the engravings of them which have been published.

#### 70. AN EPISODE IN THE HAPPIER DAYS OF CHARLES I.

Oil on canvas, 3 ft. 2 in. high by 4 ft. 11½ in. wide. From the collection of Mr. W. Bashall. Engraved by Edward Goodall, 1856.

Exhibited at the Royal Academy, 1855; International Art Exhibition, 1862; Leeds Exhibition, 1868; Manchester Art Treasures Exhibition, 1878.

A scene on the Thames, representing a water party in the Royal barge at Hampton Court. The barge occupies the centre of the picture. The king, dressed in black, is standing against the canopy. Queen Henrietta Maria is seated below, with two

of the royal children, who are feeding swans with pieces of cake, which a negro holds in a salver; one of the courtiers is steering. The young Prince of Wales and his other sister are underneath the canopy; in the bows are trumpeters, men-at-arms, and rowers. The barge is proceeding to the water-gate of Hampton Court, where a guard of honour and a number of courtiers await the arrival of the royal party on the steps.

## HERBERT (John Rogers), R.A.

John Rogers Herbert was born on January 23rd, 1810, at Maldon, Essex, where his father was Comptroller of Customs. He went to London in 1826, and entered the Schools of the Royal Academy. In 1830 he exhibited his first picture, "A Study from Rustic Life." For the next few years he devoted himself to portraiture and book illustration, but in 1834 he produced a subject picture, "The Appointed Hour," which was exhibited at the British Institution. It represented a tragic incident in old Venetian romance, and, having been engraved, attracted considerable attention. From this time until 1840 he painted chiefly scenes of romance and chivalry. Later in life, probably through the influence of his friend A. W. Pugin, the well-known architect, he became a convert to the Roman Catholic faith, and this fact no doubt inspired the painter with that religious zeal which at once began to find expression in his art. His picture of 1842, "The First Introduction of Christianity into Britain," was the first of that series from religious subjects by which the artist is best known. In 1841 he was elected A.R.A., and in 1846 a full Member of the Royal Academy. In 1848 he assisted in decorating the new Houses of Parliament, producing a number of frescoes of a certain degree of merit. When the Government School of Design was established he was among the original nominees on the Educational Staff of that Department. In his later easel pictures, painted during the decline of his health and ability, he was not so successful. He died on March 17th, 1890, in his 81st year.

### 71. THE CRUSADER'S WIFE.

Oil on canvas, 2 ft. high by 1 ft. 4 in. wide. Signed "J. R. Herbert, 1851."

Half-length of a young woman, with brown hair, facing the spectator, with head turned to the left in profile seen against the sky; hands clasped. She wears a blue velvet cloak lined with red, and an embroidered collar of gold and pearls; to the left the parapet of a citadel, with some trees and the distant sea below.

## HILTON (William), R.A.

William Hilton, historical painter, was born at Lincoln, June 3rd, 1786. He received lessons from his father, William Hilton, a portrait painter, and afterwards became a pupil of John Raphael Smith, the crayon draughtsman and mezzotint engraver. He first exhibited in 1803, and entered the Royal Academy Schools in 1806, where he studied anatomy, and made himself complete master of the human figure. He formed a fast friendship with his fellow pupil, Peter de Wint, with whom he lived, even after De Wint's marriage to Hilton's sister. This arrangement remained until Hilton's own marriage in 1825 with De Wint's sister. He sent classical and historical works to exhibitions until 1811, and that he was imbued with poetic feeling is evinced by his choice of subjects; and he selected such as would admit the introduction of the most beautiful human forms, chiefly from Milton and Spenser, his favourite authors. In 1811 he was awarded a second premium by the British Institution for his "Entombment of Christ," having received a premium of 50 guineas in the previous year. This picture was followed by a series of religious works, two of which were purchased by the direction of the Institution. He was elected an Associate of the Royal Academy in 1813, an Academician in 1819, and in 1827 succeeded Thomson as Keeper, a post for which he was well fitted. He was much beloved by the students. He had a refined taste in design, and was distinguished for a harmonious and rich style of colouring; but in the search for this soft harmony he was led into the excessive use of asphaltum, and most of his pictures are now hopelessly decayed. His pictures, from their large size and seriousness of subject, found few private purchasers. The death of his wife in 1835 was a severe affliction to him, and, combined with his artistic disappointments, aggravated the physical ailment from which he suffered. He gave way to depression, and never rallied, dying in London on December 30th, 1839.

### 72. VENUS AND CUPID.

"To laughing Cupid owns her cherished smart,  
And whispers where to aim a kindred dart."

Oil on canvas, 3 ft. high by 2 ft. 7 in. wide. Exhibited at the Manchester Art Treasures Exhibition, 1878.



Half-length nude figures, facing spectator. Venus holds Cupid, who is seated on a rock, with his bow in one hand and an arrow in the other. His quiver is fastened across his shoulder with a blue ribbon; leafy background.

This picture is badly cracked and damaged, and is an example of the unfortunate manner in which Hilton made an excessive use of asphaltum in painting.

## HORSLEY (John Callcott), R.A.

*(Living Artist.)*

John Callcott Horsley, son of William Horsley, the well-known musician, and grand-nephew of Callcott, the artist, was born in London, January 29th, 1817. His first exhibited picture, painted while he was still a youth, "Rent Day at Haddon Hall in the Sixteenth Century," was highly praised by Wilkie. He sent "The Chess Players," "The Rival Musicians," and similar works to the British Institution, and his first painting exhibited at the Royal Academy, in 1839, was "The Pride of the Village," which formed part of the Vernon Collection, and is now in the National Gallery of British Art. He continued to exhibit subject-pictures of this class, and in 1843 his cartoon of "St. Augustine Preaching" gained at Westminster Hall one of the three prizes in the second rank, of £200, and in the competition in the following year he obtained by his two small frescoes a place among the six painters commissioned to execute further samples for the Palace at Westminster. That of 1845, for "Religion," was approved, and the subject executed at large in the House of Lords. In 1847, his colossal oil-painting, "Henry V. assuming the Crown," secured a premium of the third class. He was elected A.R.A. in 1855, and R.A. in 1864. He has painted a certain number of portraits, and at least one large religious subject, "The Healing Mercies of Christ," as an altar-piece for the chapel of St. Thomas's Hospital, but his principal subjects have been similar to those with which he first made a success. In 1882 he was elected Treasurer of the Royal Academy, and also a Trustee. He is now on the retired list. He has been very active in bringing together the magnificent collections of "Old Masters," held every winter since 1870 in Burlington House. Ruskin said of him, "There is always a sweet feeling in Mr. Horsley's pictures."



HEDGE SPARROW'S NEST.  
WILLIAM HUNT



### 73. THE MADRIGAL.

Oil on canvas, 2 ft. 4 in. high by 3 ft. wide. Signed "J. C. Horsley, 1852." From the collection of Mr. William Bashall. Exhibited at the Royal Academy, 1852; Manchester Art Treasures Exhibition, 1857.

The interior of a room, with a man in the centre playing on a spinet; on the left two ladies and a cavalier singing; on the right an old gentleman in an arm chair, holding a snuff box, and taking a pinch; an old lady, also seated, wearing a ruff and cap, and knitting. Costumes of the period of Charles I.

### HUNT (William Henry), R.W.S.

William Henry Hunt was born in Old Belton Street, Long Acre, March 28th, 1790. He was a sickly child, and amused himself with drawing, and when old enough, was apprenticed to John Varley. In 1808 he was admitted a student of the Royal Academy, having exhibited three oil pictures in the previous year, continuing to exhibit until 1811. In 1814 he connected himself with the Water-Colour Society as an exhibitor. In 1824 he was elected an Associate, and in 1827 a full Member. From this date he was a large and constant exhibitor. His best works are rich and harmonious in colour, full of sunny nature, especially his fruit and flower subjects. His figures are frequently full of quaint humour, especially his peasant boys and girls. Of delicate health from childhood, he lived much at Hastings. He died in Stanhope Street, London, February 10th, 1864, in his 74th year.

### 74. HEDGESPARROW'S NEST.

Water-colour drawing, 8½ in. high by 11½ in. wide. Signed "W. Hunt." See illustration.

A nest with four blue eggs against a moss-covered bank; to the left a moss-rose, with strawberries in foreground.

A fine example of Hunt's marvellous skill in painting birds' nests, a favourite subject, for which he was famous. He stood unrivalled among water-colour draughtsmen as a consummate painter and colourist. He derived his power from observation of nature alone. At the time of his death it was wisely said of him—"He set forth at once the wonderful simplicity and the divine mystery that exist in common things. No painter in his time has been endowed with so marvellous an insight into the subtleties of colour; and, although he was not a designer, and his pictures were always painted directly, and almost slavishly, from the objects before him, his perception of truth was so fine, and his colour so full and resplendent, that under his treatment the most commonplace people and things were invested with an interest utterly new to us." Mr. Ruskin said that his drawings "show you what is meant by painting, as distinguished from daubing, from plastering, from rough casting, from chromo-tinting, from tray-varnishing, from paper-staining, and in general from the sort of things that people in general do when you put a brush into their hands, and a pot within reach of them."



## 75. A PEASANT WOMAN.

Water-colour drawing, 1 ft. 2 in. high by 9½ in. wide. *See illustration.*

Small three-quarter length figure of a young country woman, seated on a rush chair, turned to the right, with face to the left, looking upwards. She has black hair, and a ruddy complexion; hands resting on her lap; she wears a black skirt and a long buff-coloured cloak.

A very beautiful example of the vein of serious pathos which was among the higher attributes of Hunt's art. The small figure subjects, for which he was justly celebrated, were usually humorous in conception, but he occasionally made nobler efforts, as in this drawing. It is in these that Ruskin considered he showed his utmost strength—"things that the old painter was himself unspeakably blessed in having power to do. The strength of all lovely human life is in them; and England herself lives only, at this hour, in so much as, from all that is sunk in luxury—sick in the penury—and polluted in the sin of her great cities, Heaven has yet hidden for her, old men and children such as these, by their fifties in her fields and on her shores, and fed them with Bread and Water."

## 76. PLUMS.

Water-colour drawing, 8½ in. high, by 1 ft. 1½ in. wide. Signed "W. Hunt."

Green and purple plums against a mossy bank, with blackberries, hips, &c.

A great part of this artist's reputation rests upon his fruit pieces. His method of painting consisted of laying "pure colour over pure colour," and he always glazed his body-colour with absolutely pure colour, in the true water-colour manner. "The splendour of his fruit pieces," as Mr. Ruskin wrote in 1847, "is dependent chiefly upon the juxtaposition of pure colour for compound tints; and we may safely affirm that the method is, for such purposes, as exemplary as its results are admirable . . . in his realization of light, and splendour of hue, he stands unrivalled among living schools."

## 77. FRUIT PIECE.

Water-colour drawing, 5½ in. high by 9½ in. wide. Signed "W. Hunt."

A peach, nectarine, plums, and nuts, against a mossy bank.

## 78. "PICKABACK."

Water-colour drawing, oval, 1 ft. 1 in. high by 1 ft. wide. Signed "W. Hunt."

Three-quarter length figure of a young woman seated on a bank, figure turned to the right, head facing the spectator. She is about to give a ride on her back to a small child whose arms are round her neck. She wears a red shawl, purple dress, black apron, and black straw bonnet; the child, with fair hair and bare legs, has a short dress and hooded cloak; woody background.

## LANDSEER (Sir Edwin Henry), R.A.

Edwin Henry Landseer, the eminent animal painter, was the third son of John Landseer, A.R.A., the engraver, and was born in London, March 7th, 1802. Of his two elder brothers, Thomas Landseer, A.R.A., was the well-known engraver, who faithfully and sympathetically reproduced so many of his brother's pictures, and Charles





A PEASANT WOMAN.

WILLIAM HUNT.



Landseer was a subject painter who also became an Academician. Edwin Landseer was educated in art by his father, before he became a student at the Royal Academy, and he also received some instruction from Haydon. He was extraordinarily precocious, for able drawings of his are in existence done when he was nine and even five years old. As a boy he was sent into the fields to sketch cattle from nature. He first exhibited at the Royal Academy in 1815, but he had already received a premium for a drawing of a horse at the Society of Arts. He was devoted to animals and sports, and haunted wild-beast shows, sketch-book in hand, and watched dogs fighting and ratting. Making rapid progress, he gained in 1822 a premium of £150 at the British Institution for his picture, "The Larder Invaded." In 1824 he exhibited "The Cat's Paw," one of the first of his paintings in which a well-known moral was so happily combined with humour. His works soon attracted great notice, and established for the painter an unrivalled reputation in his own department of art; and this was more than maintained by the long series of pictures which followed them, at the Academy and British Institution. At the earliest possible age, twenty-four, he was elected an Associate of the Royal Academy, in 1826, and four years later became R.A. From 1815 to 1873 Sir Edwin exhibited altogether at the Academy 175 pictures, and he was also a constant exhibitor at the British Institution. Most of his pictures are well-known through the admirable engravings of them by his brother Thomas, by S. Cousins, R.A., and others, the number of such engravings exceeding 300. He also painted several portraits. In 1849 he went to Belgium to collect materials for his Waterloo picture, and in the following year was knighted. He was very popular in society, the friend of Sydney Smith and Dickens, and in high favour at Court, where the Queen and the Prince Consort used to make etchings from his designs. In 1859 he received the commission for the four huge marble lions in Trafalgar Square, which were finished in 1867. He was awarded the large gold medal at the Paris Universal Exhibition of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873. On the death of Sir Charles Eastlake, in 1865, he was formally offered, but refused, the office of President of the Royal Academy. He realized a handsome fortune, largely from the sale of the copyrights of his

pictures. He died, unmarried, at his house in St. John's Wood, October 1st, 1873, and received the honour of a public funeral in St. Paul's Cathedral. His skill endowed animals with something more than instinct—sometimes highly pathetic, sometimes of the most subtle humour. His fertile invention and happy incidents were unsurpassed, his drawing truthful and correct, and his power of execution dextrous and rapid in the extreme; while his facile treatment of textures, such as wool, fur, skin, or feathers, was extraordinary. But his colour was often heavy and ineffective, and latterly grey and leaden.

## 79. A RANDOM SHOT.

“O, many a shaft, at random sent,  
Finds mark the archer little meant!  
And many a word, at random spoken,  
May soothe, or wound, a heart that's broken!”

Scott—“Lord of the Isles,” v. 18.

Oil on canvas, 4 ft. high by 6 ft. wide. Painted in 1848. *See illustration.* Exhibited at the Royal Academy, 1848; Manchester Art Treasures Exhibition, 1857 and 1878; Landseer Exhibition, Royal Academy, 1874, No. 217. Engraved by C. G. Lewis, 1851.

The summit of a snow-clad Scotch hill, up which a wounded roe, accidentally shot, has struggled, in the vain attempt to keep up with the remainder of the herd, whose slots can be traced in the snow. She has at length fallen down completely exhausted, only to die. The white ground is reddened with her blood. Her fawn, unconscious of her death, seeks nourishment in vain. The distant mountains and the snow are suffused with evening light.

This is one of Landseer's most pathetic works. It was originally intended for H.R.H. the Prince Consort. The original sketch for it was sold at the artist's sale, lot 496, for 230 guineas, to Mr. Bailey, under the title of “Highland Sport!”

## 80. A SETTER.

Water-colour drawing, 19 in. high, by 25 in. wide. An unfinished study. Purchased at the Artist's sale, lot 451, for £525.

## LINNELL (John).

John Linnell, son of a carver and gilder, was born in London in 1792, and entered the schools of the Royal Academy in his fourteenth year, by the advice of Benjamin West, then President. He also studied under John Varley, and made so much progress that in 1807 he was able to contribute two works to the Royal Academy Exhibition. In the same year he gained a medal for modelling from the life at the Royal Academy, and in 1809 the British Institution awarded him a prize of fifty guineas for a landscape entitled



A RANDOM SHOT.  
SIR EDWIN LANDSEER RA

Gold Press





"Removing Timber." While quite a young man he devoted himself to more than one branch of art, including engraving and portrait painting in miniature. He also gave lessons in drawing. In 1810 and 1811 he exhibited at the Royal Academy, but for ten years afterwards no work of his appeared at Somerset House. In 1813 he was introduced to William Blake, and remained to the end the chief friend and stay of Blake's declining years; it was he who commissioned Blake to do both the Job and Dante series, and he did many other services to the artist and his wife. He was also intimate with Mulready, with whom he lived for a time. Linnell's name has of late years been chiefly associated with landscape painting, but half a century ago his portraits were well known. Some of his portraits were engraved in mezzotint by the artist and published. Linnell published "Michael Angelo's Frescoes in the Sistine Chapel," (illustrated by drawings said to have been made by his daughter, Mrs. Samuel Palmer), and another work entitled "The Royal Gallery of Pictures," (a selection from the cabinet paintings in Buckingham Palace). Although a frequent exhibitor at the Royal Academy, he was never a member, and late in life is supposed to have declined the associateship. He died at Redhill, January 20th, 1882, in his ninetieth year.

## 81. CROSSING THE BROOK.

Oil on canvas, 3 ft.  $3\frac{1}{2}$  in. high by 4 ft.  $1\frac{1}{2}$  in. wide. Signed "J. Linnell, 1840." See *illustration*. Exhibited at the Royal Academy, 1850; Manchester Art Treasures Exhibition, 1857 and 1878.

A deep road between high banks rising steeply towards the spectator, and crossing in the foreground a small brook in which a waggon stands whilst the horse drinks; a man in a white smock frock and a woman are seated in the waggon. On the left stands a rustic bridge, with children, one of whom is calling to a dog in the road below. The banks on each side of the road are surmounted with trees, and a tree-crowned knoll rises on the right. In the middle distance, between the hedges, the valley can be seen, and the distant hills; a fine, luminous, cloudy sky.

This is a magnificent example of Linnell's poetic rendering of English landscape. Mr. Ruskin, writing of one of his pictures, referred to the close study pursued by him "through many laborious years, characterised by an observance of nature scrupulously and minutely patient, directed by the deepest sensibility, and aided by a power of drawing almost too refined for landscape subjects, and only to be understood by reference to his engravings after Michael Angelo."—"Modern Painters," vol. ii., addenda. Linnell painted a subject with a similar title to this in 1868.

## 82. THE RISING OF THE RIVER.

Oil on canvas, 3 ft.  $1\frac{1}{2}$  in. high by 4 ft. 4 in. wide. Signed "John Linnell, 1857." See *illustration*. Exhibited at the Manchester Art Treasures Exhibition, 1878.

In the foreground a party of men and women are hastily moving a flock of sheep to higher ground on the right, and rescuing their children from the approaching water; a large tree on the left, and some others, have just been blown down by the gale. The river runs across the picture in the middle distance, and on the left has already overflowed its banks. On the opposite side the ground rises in a series of low hills, covered with trees, amid which the walls of a castle are to be seen. Masses of dark cloud are rolling up from the horizon, and on the right a large tree stands out against a break in the stormy sky.

## MACLISE (Daniel), R.A.

Daniel Maclise, subject and historical painter, was born at Cork, January 25th, 1811, the son of a Scottish father and Irish mother. At an early age he was placed in a bank at Cork, but his natural bent was not to be frustrated, and he soon after left the desk and devoted himself to painting. He entered the Cork School of Art, and studied anatomy under Dr. Woodroffe, devoting great attention to this branch of study, and thus laying the foundation of his future excellence in figure drawing. He first gained popularity with a clever sketch of Sir Walter Scott, which secured him many commissions for portraits. In 1827 he arrived in London, and entered the Royal Academy Schools, where he soon became one of the most distinguished students. He won two silver medals, and in 1831 the gold medal for his "Choice of Hercules." He first exhibited at the Academy in 1829, sending "Malvolio Affecting the Count," and several portraits the year after. From 1830 to 1838 he contributed a series of 81 sketches of eminent persons of the day to "Frazer's Magazine." In 1833 he exhibited "Snap-Apple Night" at the Academy, and owing to the fame he obtained through this and other pictures, he gave up portrait painting. In 1835 he was made A.R.A., and an Academician in 1840. In 1844 he was one of the six artists commissioned to paint subjects for the decoration of the House of Lords. He executed two frescoes—"The Spirit of Chivalry" and "The Spirit of Justice," while the latter part of his life was almost entirely occupied with the two enormous works for the decoration of the Royal Gallery, "The Meeting of Wellington and Blucher after the Battle of Waterloo," and "The Death of Nelson," with which he was occupied from 1851 until 1864. He was a Juror at the Paris Exhibition of 1855, and designed the medal for the one held in London in 1862. On the death of Sir Charles Eastlake, in 1866, the office of President of the Academy was, on its



CROSSING THE BROOK

JOHN J. FOSTER





refusal by Sir Edwin Landseer, offered to Maclise, who also refused it. He executed many book illustrations, and among his portraits was one of Charles Dickens. His continual work at the Palace of Westminster had much impaired his health, and he never wholly recovered the loss, in 1865, of a sister who lived with him, for he was unmarried. He died on April 25th, 1870, at his house in Cheyne Walk, Chelsea. He was fertile in invention, of great power of execution, and an excellent draughtsman, but very deficient in colour. Mr. Frith says of him: "His great natural powers betrayed him; he painted huge compositions of figures without using models. His sense of colour, never very strong, was destroyed by his constant indulgence in the baleful practice of painting without nature before him. His eyes, as he told me himself, saw the minutest details at distances impossible to ordinary vision."

### 83. THE STUDENT.

Oil on canvas, 3 ft. high by 2 ft. 4 in. wide. Signed "D. Maclise, 1862."

Three-quarter length figures of a young man and maiden standing in a sculptured and decorated archway leading to a garden, probably representing Faust and Marguerite. She stands in profile facing to the right, with head bent, contemplating a daisy which she holds in her left hand. He stands close behind, facing the spectator, looking down at her, and clasping her right hand, while in the other he holds his hat, book, and staff. He is dressed in black with dark brown hose, while the lady wears a red bodice embroidered with gold, white dress, and a purple cloak lined with orange, which is held over the left arm, and concealing the lower part of her attire. Ivy, roses, and nasturtiums are entwined round the bases of the columns.

## MÜLLER (W. J.).

William James Müller was born at Bristol, in 1812; his father, a German, being curator of the Bristol Museum. At the age of fifteen Müller became the pupil of his townsman, J. B. Pyne, the landscape painter, and displayed his own ability for that department of the art at an early age; he found a generous patron in Mr. Acraman, of Bristol. He first exhibited at the Royal Academy in 1833. In 1834 and 1835 he made a first tour upon the continent of Europe, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the Cataracts; he settled in London after his return in 1842. In 1843 he accompanied Sir Charles Fellows on his expedition to Lycia, undertaken for the

Dilettanti Society, returning to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys; five were exhibited at the Royal Academy, and two at the British Institution, in 1845; but Müller did not long survive to enjoy his growing reputation. He died at Bristol, of disease of the heart, on the 8th of September, 1845, at the early age of thirty-three. Müller's position as an excellent colourist, an accomplished draughtsman, and a sketcher gifted with quite exceptional vigour and rapidity of handling, is undoubted. There can be little doubt that his feeling for colour increased after he visited the East, and all his works after his travels in Egypt and Lycia are rich with the colours of the Orient. Many of his early works are hard and singularly lacking in contrast and tone. After his first visit abroad he adopted a more pearly tone, and his work is full of sunshine and brilliancy. Later, after his visit to Egypt, he became in some of his works almost Rembrandtesque; in fact, it was after his sojourn in the East that he became a master of light and shade, and revelled in that eastern brilliancy of colour with which his eye had become impregnated. In his rural scenes we find a full appreciation of the poetry of English landscape. A large and important collection of his Paintings, Water-colour Sketches, and Pencil Drawings, was held in the Birmingham Art Gallery in 1896.

#### 84. VENICE: THE DOGANA AND CHURCH OF SANTA MARIA DELLA SALUTE.

Oil on canvas, 2 ft. 5 in. high by 4 ft. 3 in. wide. Signed "W. Müller, 1839." From the collection of Mr. William Bashall. Exhibited at the International Art Exhibition, 1862.

Across the waters of the Grand Canal rise the towers and dome of the Church of S. Maria della Salute, with the Custom House or Dogana on the left of it, and a number of small boats and shipping lying off its landing stages, the whole reflected in the calm waters of the Adriatic. In the right foreground is a group of fishing boats, in one of which a church dignitary in a red robe is being ferried over the canal; pale blue water, and a sky with a few grey clouds; about the hour of sunset.

At the beginning of July, 1834, Müller, aged twenty-two, made his first journey to the Continent with his young friend George Fripp. They arrived in Venice on the 29th September. To visit this city had been the goal of his ambition for months, if not years. Most thoroughly did he enter heart and soul into the wondrous time-worn beauty of this floating city. They remained in Venice almost two months, lodging opposite the Dogana. Müller made many sketches in pencil and colour—and very wonderful they are for detail, careful finish, and picturesque effect. Müller's finished Venetian pictures were painted in England from these finished sketches. The one in the Wrigley collection, a scene which Müller looked upon



THE RISING OF THE RIVER

JOHN L. BROWN

Good Press



every morning from his room in the Albergo dell' Europa, is based upon a very beautiful and highly finished drawing, No. 134 in the Müller Exhibition held in the Birmingham Art Gallery, 1896, which is in the collection of Mr. Robert H. Edmondson. The point of view is almost identical.

Both the Dogana and the Church of S. Maria della Salute are 17th century buildings. The former was erected by Benoni in 1682, and the vane surmounting the large gilded ball on the summit of the tower is a gilded Fortuna; the latter is a spacious and handsome dome-covered edifice, erected in 1631-82 by Longhena, a successor of Palladio, in commemoration of the plague in 1630.

## 85. THE SLAVE MARKET, CAIRO.

Oil on panel, 1 ft. 2½ in. high by 2 ft. wide. Signed "W. Müller, 1841." *See illustration.* Inscribed on the back, in the artist's handwriting, "The Slave Market, Egypt, W. Müller, 22, Charlotte Street, Bloomsbury." From the collection of Mr. Charles Birch. Purchased at the sale of the Gillott Collection, 1872, lot 155, for £1,585 10s. Exhibited at the Manchester Art Treasures Exhibition, 1878.

A courtyard in the Cairo Slave Market. In the centre a group of slave-merchants and purchasers; one in a red robe draws the attention of a Nubian to a number of slaves, men, women, and children, in the right hand corner of the picture; on the left another group of slaves seated on the ground, and a man smoking, and seated on a large figure of a Sphinx; negro and camel and other groups beyond. White walls with tower and minaret in the background; bright blue sky, and distant blue landscape with hills on the horizon in the centre; a building with archway on the left.

This is a work of great brilliancy, and one of Müller's masterpieces in colour. He painted several versions of this subject, of varying size, mostly dated 1841. One, 23 in. by 31½ in., formerly in Mr. A. Levy's collection, is described and illustrated in Mr. Solly's "Life of William James Müller" (1875). Another, 12 in. by 17½ in., belonging to Mr. James Kenyon, M.P., was No. 78 in the Müller Exhibition at Birmingham, 1896, and also a water-colour drawing, No. 148, almost similar to Mr. Kenyon's picture, belonging to the Manchester Whitworth Institute.

Writing to the "Art Journal" an account of his tour in Egypt in 1838-39, Müller thus speaks of the fascination this subject had for him:—

"The slave market was one of my most favourite haunts, although no figure-painter. One enters this building, which is situated in a quarter the most dirty, dark, and obscure of any at Cairo, by a sort of lane; then one arrives at some large gates. The market is held in an open court, surrounded with arches of the Roman character. In the centre of this court the slaves are exposed for sale, and, in general, to the number of from thirty to forty, nearly all young—many quite infants. The scene is of a revolting nature; yet I did not see, as I expected, the dejection and sorrow I was led to imagine. Yet in this place did I feel more delight than in any other part of Cairo! The groups and the extraordinary costume cannot but please the artist. You meet in this place all nations. When I was sketching—which I did on many occasions—the masters of the slaves could in no manner understand my occupation; but were continually giving the servant the price of the different slaves, to desire me to write the same down, thinking I was about to become a large buyer."

## MULREADY (William), R.A.

William Mulready, genre and subject painter, the son of a leather-breeches maker, was born at Ennis, County Clare, on April 1st, 1786. When he was a child the family moved to London. After picking



up as much art as he could gather from old books and prints, and from an artist named Graham, he was permitted to study in the studio of Banks, the sculptor. In 1800 he entered the Royal Academy Schools, and two years later gained the silver palette of the Society of Arts. From the age of fifteen he supported himself, largely by illustrating books for children, such as the well-known "Butterflys' Ball and Grasshoppers' Feast," and the rest of that popular series, by painting scenery and panoramas, teaching drawing, which he continued throughout his life, and painting occasional portraits. In 1803, when only 17, he married a sister of John Varley, the water-colour artist, but the union proved to be an unhappy one. In 1804 he exhibited three pictures in the Royal Academy, views in Yorkshire and a cottage subject, sending similar subjects in the two following years. In 1809 he exhibited "Returning from the Ale House," or "Fair Time," showing that already, at the age of 23, he was a perfect master in that class of work for which he was so long eminent. This picture is now in the National Collection. He was elected an A.R.A. in 1815, and R.A. in the following year, when he exhibited the well-known "Fight Interrupted," one of the most perfect pictures in his first manner. From the extreme finish of these earlier works it appears that he made a very careful study of the Dutch masters. He now gradually changed his style, and between 1820 and 1836 painted some of his most humorous pictures, chiefly of boy-life and village scenes. It was not, however, until after 1838, when he was more than fifty, that he produced those works of fine colour, and consummate refinement and variety of execution in which his art culminated, such as "The Sonnet," "Crossing the Ford," "The Wolf and the Lamb," and "Choosing the Wedding Gown." During the sixty years from 1804 until his death, he exhibited 78 works at the Royal Academy. His life was passed in constant study. His life was a solitary one, but devoted to the last to his art. He was a constant attendant at the Academy Life School, the last evening of his life having been spent there. He died on July 7th, 1863, and was buried at Kensal Green. He was one of the founders and most active members of the "Society for the Management and Distribution of the Artists' Fund," of which he held the office of President as early as 1815; and he surrendered



THE SLAVE MARKET.  
WILLIAM E. MILLER



the right to engrave and sell prints of "The Wolf and the Lamb" to the Fund, which act of charity realised the sum of one thousand pounds.

## 86. THE FIRST VOYAGE.

Oil on panel, 1 ft. 8½ in. high by 2 ft. 1 in. wide. Painted in 1833. *See illustration.* From the collection of Mr. S. Mendel. Exhibited at the Royal Academy, 1833; Society of Artists, 1848; Manchester Art Treasures Exhibition, 1878.

A pool with rocks and landscape background. On the right are some stepping-stones, across which a bare-legged boy comes towards the spectator, followed by his sister. He is pulling a rope which is attached to a small tub which is floating on the water, and in which the baby of the family is seated. On the left the father, wading knee-deep, guides the novel boat with loving hands, whilst another brother helps to keep it straight from behind. The mother and another child stand on the far bank on the left, under some trees. An excellent example of the scenes taken from village and child life for which Mulready was famous.

## NASMYTH (Patrick).

Peter Nasmyth, commonly called by himself and others, Patrick, was born in Edinburgh, January 7th, 1787. He was a son of Alexander Nasmyth, the Scotch landscape painter. He developed a taste for landscape painting at an early age, and owing to an accident to his right hand, learned to use the brush with his left. When twenty he went to London, where his pictures soon became popular, earning for him the name of "the English Hobbema." He first exhibited in the Royal Academy in 1809, and continued to do so occasionally until 1830. He became a member of the Society of British Artists on its foundation in 1824, and exhibited with them until his death. His earlier works were representations of Scotch scenery, his later ones of the quieter scenes of the English counties. His landscapes were simple in subject, with much detail of execution, but forcible in effect. He imitated the Dutch School in choice of subject and in technique. He painted nature in her simplest moods, without any attempt at poetry, yet with great force and truth. He improved on the style of his father, and his pictures have less of the spotted chalky character which, from its having been followed by several other members of this clever family, is considered as a chief feature of "the Nasmyth School." He died at Lambeth, August 17th, 1831.

## 57. CRAMOND, NEAR EDINBURGH: ON THE FIRTH OF FORTH.

Oil on panel, 1 ft. 4 in. high by 1 ft. 10 in. wide. Painted in 1827. From the collection of Mr. Webster. Purchased at the sale of the Gillott Collection, 1872, lot 211, for £1,123 10s.

A woody landscape. Across the foreground a clump of trees, with a road beyond them ascending to the left; to the right, in the middle distance, is seen the Firth of Forth, with mountains rising in the background.

## 58. RINGWOOD.

Oil on canvas, 2 ft. 5 in. high by 3 ft. 3½ in. wide. Signed "Patk. Nasmyth, 1830." From the collections of Sir Francis Baring, Mr. Richard Hemming, Mr. George Faulkner, Mr. James Fallows, and Mr. Joseph Gillott. Exhibited at the Manchester Art Treasures Exhibition, 1857; International Art Exhibition, 1862.

Landscape. In the foreground a pond with ducks, at the back of which rises a small knoll on which three trees stand, with cottages behind them, and a glimpse of distant country. In the middle distance in the centre is a cottage under some trees, to the right of which are other thatched cottages, out buildings, hay rick, cart, &c.; the open country beyond, with distant hills; in the foreground on the right large dock leaves, a fallen tree-trunk in front of a cottage, and a road, with a horseman talking to a man; blue, luminous sky.

## PATON (Sir Joseph Noel), R.S.A.

(*Living Artist.*)

Joseph Noel Paton, son of Mr. Joseph Neil Paton, a Fellow of the Society of Antiquaries of Scotland, was born at Dunfermline, December 13th, 1821. For a short time he was designer at the muslin manufactory of Mr. William Sharp at Paisley, but in 1843 he went to London, and entered the Royal Academy Schools. He first became known to the public by his outline etchings illustrative of Shakespeare and Shelley. His fresco of the "Spirit of Religion" gained one of the three premiums at the Westminster Hall competition of 1845, and his oil-paintings of "Christ Bearing the Cross," and "The Reconciliation of Oberon and Titania," jointly gained a prize of £300, in the second class, in 1847. The latter was bought for the Scottish National Gallery, and the companion picture, "The Quarrel of Oberon and Titania," painted in 1849, was purchased for £700, also for presentation to the same Gallery. It gained an honourable mention at the Paris Exhibition of 1855. In 1847 he was elected an Associate of the Royal Scottish Academy, and a full Member three years later. He settled in Edinburgh in 1858. Since then he has painted many well-known pictures, too numerous to enumerate here, but mention may be made of "Home," 1856, of which a replica was executed by command of Queen Victoria;





Gold Press

THE FIRST VOYAGE

WILLIAM MULREADY, R.S.A.



"Luther at Erfurt," 1861, "The Ancient Mariner," 1863, "Mors Janua Vitæ," 1866, "Christ and Mary at the Sepulchre," 1873, "The Man of Sorrows," 1875, "Christ, the Great Shepherd," 1876, "The Man with the Muck Rake," 1877, and "Watch and Pray." He was appointed the Queen's Limner for Scotland in 1865, and received the honour of knighthood in 1867. He is the author of two volumes of poems, and in 1876 received the honorary degree of LL.D. from the University of Edinburgh.

# 89. "DANTE MEDITATING THE EPISODE OF FRANCESCA DA RIMINI AND PAOLO MALATESTA."

Oil on canvas, 3 ft. 4 in. high by 3 ft. 1 in. wide. Exhibited at the Royal Scottish Academy, 1852. Engraved. From the collection of Mr. William Bashall.

An Italian portico or loggia, decorated with frescoes, with steps descending to a garden, in which are dark olive trees; mountains beyond. Dante is seated on the left, dressed in a long red cloak and cap, and dark hose. He holds a large folio in his right hand, while his head, bent in meditation, is supported by his left; an open book and discarded pen lie on the ground behind him. Two shadowy figures, the poet's vision of Paolo and Francesca, float in mid-air, while above them shines the planet Venus. The sad story upon which the poet is meditating so deeply will be found in the fifth canto of his "Inferno."

## PHILLIP (John), R.A.

John Phillip was born at Aberdeen, April 19th, 1817, of humble parentage, his father being an old soldier. From his earliest days he showed great talent for painting. He was apprenticed to a house-painter, but was injured by a fall, and gave up the business. He received some instruction from an Aberdeen artist named Forbes, and earned a few shillings by painting portraits. In 1834 he worked his passage on a brig to London, in order to see the Royal Academy Exhibition. On his return he painted a group of four figures, which was shown to Lord Panmure, who sent him to London in 1836, and placed him as a pupil under T. M. Joy. In 1837 he was admitted to the Royal Academy Schools, and in 1838 first exhibited a portrait. His first subject picture, "Tasso in Disguise," was shown in 1840, in which year he returned to Aberdeen, where he was principally engaged in painting portraits. He was back in London in 1846, and for some years exhibited Scotch subjects. His constitution, always weak, began to show signs of failure, and he was advised to try a

warmer climate; so in 1851 he went to Spain, and lived for a time in Seville. His health improved, and his art found a new development. He became filled with admiration for the works of the Spanish painters, especially Velasquez, whom he studied closely. Henceforth his art and his subjects were Spanish, and the pictures he produced had an immediate success. Several were purchased by her late Majesty the Queen. In 1856-57 he made a tour through Spain with his friend Richard Ansdell. In 1857 he was elected an Associate of the Royal Academy, and in the following year painted a portrait of the Prince Consort. In 1859 he was made R.A., and in 1860 exhibited "The Marriage of the Princess Royal," ordered by the Queen, and in the same year was again in Spain. In 1866 he went to Rome, but ill-health brought him back to London, where he was attacked by paralysis, and died February 27th, 1867. "His subjects were well-conceived and full of truthful character—carefully studied, well composed, drawn with great vigour, powerful, and broad in execution and light and shade, and brilliant in harmonious colour." He covered canvas with almost magical rapidity. The thought was hardly swifter than the execution; the brush darted over the picture, and the scene rose up as if by enchantment.

## 90. DRAWING FOR THE MILITIA.

Oil on canvas, 4 ft. high by 6 ft. 1 in. wide. Signed "John Phillip, 1849." Exhibited at the Royal Academy, 1849; Manchester Art Treasures Exhibition, 1878.

The interior of a large building, probably a shire hall. On the left a justice of the peace in his robes is presiding at the drawing of the lots, which a young man at a long table is taking from a bag, while a notary is writing down the names. On the right a doctor is examining a country yokel, and a burly sergeant, with his back to the spectator, stands facing a recruit on the measuring machine, who falls short of the required height, and whose lack of inches is being noted by a corporal. The background shows an apartment crowded with figures, many of whom are women, and some of whom are weeping.

## POOLE (Paul Falconer), R.A.

Paul Falconer Poole, historical painter, was born in Bristol in 1810. He was an entirely self-taught artist, and passed through many hardships in early life, but ultimately attained much success. He first exhibited in the Royal Academy in 1830, "The Well: A Scene at Naples," but for seven years afterwards his name does not appear in the catalogue. In 1838 he painted "The Emigrant's Departure,"



GIRL AND CHILD.

P. F. POOLE R.A.





and in 1843 attracted considerable attention with "Solomon Eagle exhorting the people to repentance during the Plague of London." In 1846 he was elected an Associate of the Royal Academy, and in the following year gained a prize of £300 in the National Competition for historical designs exhibited in Westminster Hall, his subject being "Edward III's generosity to the Burgesses of Calais." In 1849 he exhibited three scenes from "The Tempest," and in 1851 "The Goths in Italy." In 1855 he was awarded a medal at the Paris Universal Exhibition, and in 1860 was elected R.A. Among his last works was "Ezekiel's Vision," exhibited in 1875, and eventually selected for the National Gallery from a bequest made by the artist. In 1878 he was elected a member of the Institute of Painters in Water-Colours. He led a very retired life, and died at Hampstead, September 22nd, 1879. Owing to his want of early instruction his drawing and execution were often faulty, and his success was chiefly due to the poetry of his conceptions, and his power as a fine colourist.

## 91. CROSSING THE BROOK.

Oil on canvas, 2 ft. 10½ in. high by 2 ft. 3 in. wide. Signed "P. F. Poole, 1845." Exhibited at the Royal Academy, 1845; Manchester Art Treasures Exhibition, 1857. From the collection of Mr. William Bashall.

Full length figure of a bare-legged Irish girl about to carry a struggling bare-legged child across a small brook. She wears a red skirt and a white bodice falling from her bare shoulders. Her light curly hair is tied with a blue ribbon. Mountainous background.

## 92. WELSH PEASANT GIRL AND CHILD.

Oil on canvas, 1 ft. 6 in. high by 1 ft. 3¼ in. wide. Signed "P.F.P., '55." *See illustration.*

Full length figure of a young woman, leaning against a rock on which a bare-legged child is seated. Her arms encircle the child, who has its arms round the girl's neck, and both look towards the spectator. She wears a red bodice and brown petticoat, and her feet are bare, while the child is in blue. By the side of the rock, in the left-hand corner, the water of a small spring is running into a pitcher. Mountainous background.

## 93. GOING TO THE SPRING.

Oil on canvas, 2 ft. 8 in. high by 2 ft. wide. Signed "P. F. Poole, '65." Exhibited at the Royal Academy, 1865. From the collection of Mr. Fallows.

Full length figure of a young, bare-legged Irish girl, facing the spectator, in a brown dress which is falling away from her bare shoulders. She carries a pitcher in her left hand, and holds up her dress with her right. She has a rough shock of brown hair, and a merry face. A moorland background, with the thatched roof of a cottage showing on the left.

#### 94. A WELSH PEAT GATHERER.

Water-colour drawing, 1 ft. 1½ in. high by 9½ in. wide. Signed (in a monogram "P.F.P., '52."

Full length figure of a bare-footed girl resting against a rock, with her wicker peat-basket on her back. She wears a red bodice and brown skirt. Mountainous background.

### PROUT (Samuel).

Samuel Prout was born at Plymouth, September 17th, 1783, and was taught drawing in the Grammar School of that town. He was delicate as a child, and drawing had great attractions for him. John Britton first employed him during a journey in Cornwall, when collecting material for his "Beauties of England and Wales." In 1802 he sent some drawings to Britton which showed great progress, and he came to London to reside with him in Clerkenwell for two years. Here he copied the works of the best typographical draughtsmen of the day. In 1804 he exhibited at the Royal Academy, and continued to do so for two years, but had to live in the country on account of his health. In 1812 he came again to London, and resided at Stockwell. Improved in his art, he was an exhibitor at the Water-Colour Society in 1815, and in 1820 was elected a Member. He first visited the Continent in 1818, and frequently afterwards on account of his health, becoming celebrated as a painter of churches, town halls, cathedrals, and market places. In 1824 he visited Venice and various parts of Italy. His perception of the picturesque was as remarkable as the skill with which he depicted its effects. He suffered much from ill-health, but was a constant worker and exhibitor. He died at Camberwell, February 10th, 1852, aged 68 years.

#### 95. OLD BUILDINGS ON THE MOSELLE.

Water-colour drawing, 1 ft. 5 in. high by 11½ in. wide. Signed "S. Prout."

In the foreground the river with two boats; on the left a house with a sculptured façade, two small towers, and a projecting balcony, from which a woman is hanging clothes; further off, to the right, a bell-tower, with part of a bridge spanning the Moselle, and mountains in the background.



APOLLO.  
BRETIN RUINRA, E.





## PYNE (J.B.).

James Baker Pyne was born in Bristol in 1800, and was early intended for the law, which he abandoned, and, self-taught, struggled to make himself an artist. He soon obtained considerable local reputation. In 1835 he moved to London, and first exhibited at the Academy in that year, and in 1842 was made a Member of the Society of British Artists, of which Society he was for many years Vice-President. He spent some time in Italy, Switzerland, and Germany. He published "Windsor and its Environs," "The English Lake District," and others, which soon caused him to be widely known. He died in 1870. He was fond of powerful contrasts, both of colour and light and shade. During his residence in Bristol he numbered W. J. Müller among his pupils.

### 96. COBLENTZ AND EHRENBREITSTEIN.

Oil on canvas, 1 ft. 10 in. high by 2 ft. 11½ in. wide. Signed "J. B. Pyne, 1848, No. 228."

In the foreground, the Rhine, flowing from the left of the picture, and spanned in the middle distance by a bridge; on the right some steps and the river wall, with figures of women washing, and in the centre a boat with men bathing. The town of Coblenz is seen on the right beyond the bridge, and the fortress of Ehrenbreitstein rises in the centre in the background, with high ground extending on both sides. Pale green water, and clear, luminous, golden sky; full of sunshine, and painted in light tones.

## RIVIERE (Briton), R.A., D.C.L.

*(Living Artist.)*

Briton Riviere was born in London, August 14th, 1840, being the son of Mr. W. Riviere, an artist of standing in London, who contributed to the Westminster Hall Exhibition of Cartoons in 1843, and who was head of the Drawing School at Cheltenham College, and afterwards a teacher of drawing at Oxford. He studied under his father for nine years; entered the University, and took his M.A. degree in 1873. The first pictures he exhibited were home rural scenes, such as "Sheep on the Cotswolds," in the Royal Academy, 1858. For four years after that he came under the influence of the Pre-Raphaelites, and his pictures were rejected at the Academy during that period. Since 1864 he has painted many famous pictures, always choosing his subjects among animals. He was elected an A.R.A. in 1878, and a Royal Academician in 1881. Among his

principal pictures may be mentioned—"The Long Sleep," 1866; "Charity," 1870; "Circe and the Friends of Ulysses," 1871; "Daniel in the Lion's Den," 1872; "Argus," 1873; "The Last of the Garrison," 1875; "Pallas Athene and the Swineherd's Dogs," 1876; "An Anxious Moment," "The Ruins of Persepolis," 1878; "In Manus Tuas Domine," "The Poacher's Widow," 1879; "The Magician's Doorway," 1882; "The Unclean Spirits entering into the Swine," 1883; "The King and his Satellites," 1884; "Væ Victis," in 1885; "Rizpah," and "Union is Strength," in 1886, &c. He was elected a D.C.L. of Oxford, 1891. Many of his pictures have been engraved by F. Stacpoole, A.R.A., S. Cousins, R.A., and C. J. Lewis; and others have been etched by various well-known artists.

## 97. APOLLO.

"Apollo's self  
Deigned to become a shepherd in thine halls  
And tune his lays along the woodland slopes  
Whereat entranced the spotted lynxes came,  
To mingle with thy flocks; from Othry's glen  
Trooped tawny lions; e'en the dappled fawn  
Forth from the shelter of her pinewood haunts  
Tripped to the music of the Sun-God's lyre."  
Euripides' "Alcestis."

Oil on canvas, 3 ft. 9 in. high by 6 ft. 1 in. wide. Signed "Briton Riviere, 1874." See illustration. Exhibited at the Royal Academy, 1874. From the collection of Mr. Webster.

A dense forest. Seated in the centre the Sun-God leans against the trunk of a tree, and plays his lyre. He is nude to the waist. At his feet the wild beasts are lying, drawn thither by the music: leopards, a lion and lioness, a black goat, and a herd of white ones, lynxes, and rabbits; while further back, also attracted by the sweet strains, a herd of deer is approaching through the pine trees.

## ROBERTS (David), R.A.

David Roberts, architectural painter, was born at Stockbridge, near Edinburgh, October 24th, 1796. His father was a shoemaker, who wished his son to follow in his footsteps, but owing to his strong artistic predilections he was apprenticed for seven years to a house-painter. At the end of that time he took to scene painting, joining a company of strolling players at Carlisle, and occasionally taking his part on the stage. In 1816 he obtained regular employment at the Edinburgh Circus, at twenty-five shillings a week, and afterwards at the Glasgow and Edinburgh theatres. In 1822 he sent several



CORDOVA.

DAVID ROBERTS, R.A.



architectural studies to the Edinburgh Exhibition; and in the same year went to London, and was engaged as a scene-painter at Drury Lane, where Clarkson Stanfield was a fellow-labourer. He now began to try his powers in architectural painting in oil, in which he soon showed extraordinary capacity. He first exhibited at the Royal Academy in 1826, with a view of "Rouen Cathedral;" but two years previously he had become a member of the Society of British Artists, and had paid his first visit to the Continent, wandering among the picturesque old towns of Normandy. In 1828 and for the seven years following he sent his pictures to the young Society, of which he became a vice-president; but in 1836 he resigned, in order to seek the honours of the Academy, of which body he was elected A.R.A. in 1838, and R.A. in 1841. In 1832-33 he made a tour in Spain, which visit was the source during many years of some of his most charming sketches and most valuable pictures. In 1835 he exhibited at the Academy a large exterior view of "The Cathedral of Burgos." He undertook many journeys on the Continent, and in 1838-39 made an arduous and extensive journey in Syria and Egypt, which, like his Spanish journeys, was thenceforth the constant source of pictures, including some of his finest works. In 1851 he visited Italy and Austria. Towards the close of his life he remained in England, and painted English scenes, his last work being a series of views on the Thames. In 1858 he received the freedom of his native city, Edinburgh. In addition to his paintings he made considerable sums by his published works, of which the best known are his lithographed "Picturesque Sketches in Spain," "Sketches in the Holy Land and Syria," and his "Italy: Classical, Historical, and Picturesque." He died on November 25th, 1864, of an apoplectic seizure. His art was essentially scenic, his subjects picturesque architecture, giving all the splendour and magnificence of the ancient structures, enriched by groups of accessories. His earlier works, somewhat after the Dutch manner, are broad in treatment and luminous in colour, but after his visit to the East he adopted a colder and thinner tone. His strength lies in his fine feeling for architectural effect, artistic composition, and good drawing of detail.

#### 98. CORDOVA.

Water-colour drawing, 1 ft. 3 in. high by 10 in. wide. Signed "David Roberts. 1832."  
*See illustration.*



A street scene, with a high tower in the centre; houses with green balconies; numerous small figures.

#### 99. ANCIENT ASHDOD.

Water-colour sketch, 9 in. high by 12 $\frac{3}{4}$  in. wide. Signed "David Roberts, R.A."

In the foreground a group of seated figures with goats; water beyond, with buildings and cattle on the shore; to the right, rising ground, with a town in the distance.

#### 100. JERUSALEM AND THE TOWER OF DAVID.

Water-colour sketch, 9 in. high by 12 in. wide. Signed "David Roberts, April 12th, 1839."

The high walls of Jerusalem, with the Tower, run across the centre of the drawing; a road in the foreground on the left, upon which are small figures of men and camels.

#### 101. THE SITE OF CANA IN GALILEE.

Water-colour sketch, 1 ft. 0 $\frac{1}{2}$  in. high by 1 ft. 7 in. wide. Signed "David Roberts, R.A.," and inscribed "Cana of Galilee, April 20th, 1839."

A view of hilly country, showing the site of Cana, with the plain beyond, backed by distant mountains, over which the sun is setting. In the foreground, on the left, a water-fountain, and two figures; on the right a road along which a caravan is proceeding.

#### 102. NABULUS, THE ANCIENT SHECHEM.

Water-colour sketch, 18 $\frac{1}{2}$  in. high by 12 $\frac{1}{2}$  in. wide. Signed "David Roberts, R.A.," and inscribed "Nabulus, Ancient Shechem, April, 1844."

A landscape with a mountain rising in the centre, with the city below; a bridge crossing a stream in the middle distance; a road in the foreground on the right, with a caravan of horsemen and camels.

### SANT (James), R.A.

(*Living Artist.*)

James Sant was born at Croydon, April 23rd, 1820. He began his artistic education under John Varley, but it was not until 1842 that he determined to make painting his profession. In that year he entered the Royal Academy Schools, and remained there for four years. Shortly after this he began to exhibit those pictures of "fancy subjects," generally of single figures, and frequently of children—many of which have been engraved—by which he is most widely known. Typical examples of these are the "Infant Samuel," the "Infant Timothy," "Little Red Riding Hood," and "Dick Whittington." Later on Mr. Sant began painting portraits, and his pictures of ladies and children became, and for some time remained,



THE INFANT SAMUEL.

JAMES SANT, R.A.



the fashion. He painted for Countess Waldegrave no less than twenty-two portraits of the members of her circle, including the Duchess of Sutherland, the Duke and Duchess d'Aumale, the Duchess of Wellington, Earl Grey, and Bishop Wilberforce. He was elected A.R.A. in 1861 and R.A. in 1870, while in 1871 he was appointed Principal Painter in Ordinary to the Queen, in succession to the late Sir George Hayter, when he was commissioned to paint a large picture of Her Majesty and her grandchildren. In 1877 he was elected a corresponding member of the Urbino Academy.

### 103. CONTEMPLATION.

Oil on canvas, 2 ft. 5½ in. high by 2 ft. 0¼ in. wide. From the collection of Mr. Webster.

Half-length figure of a dark-haired woman, with downcast head turned to right, and seen in profile against a blue sky. She wears a white bodice, which is falling from the right shoulder, and a green mantle edged with embroidery in red; some flowers in her right hand; unfinished.

### 104. THE INFANT SAMUEL.

"Speak, Lord, for thy servant heareth."

Oil on canvas, 2 ft. 5 in. high by 2 ft. wide. Signed "J.S." in monogram. *See illustration.* Exhibited at the Royal Academy. Manchester Art Treasures Exhibition, 1857. Engraved by S. Cousins, R.A. From the collection of Mr. William Bashall.

The boy Samuel is rising up in bed, gazing upwards, and listening, his hands clasped together, and an absorbed expression on his face.

### 105. THE INFANT TIMOTHY UNFOLDING THE SCRIPTURES.

"He knew the Scriptures from his youth."

Oil on canvas, 2 ft. 5 in. high by 2 ft. wide. Signed "J.S." in monogram. Exhibited at the Royal Academy. Engraved by S. Cousins, R.A. From the collection of Mr. William Bashall.

Three-quarter length seated figure of a dark-haired, dark-eyed boy, with elbow on a table, and his head resting against his left hand. In his right he holds a roll of the Scriptures written in Hebrew character. He wears a white under-dress, and a purple-brown robe. He is gazing intently before him, as he ponders deeply the meaning of the Holy writings.

## STANFIELD (William Clarkson), R.A.

William Clarkson Stanfield, marine painter, was born at Sunderland in 1793. His father was an Irishman, author of an "Essay on Biography," and a writer of some repute. Stanfield began life as a sailor, but early showed a taste for art, drawing and sketching ships and marine views. During a voyage to Guinea he became acquainted with Thomas Clarkson, the Abolitionist, whose surname he eventually

took as a sign of their warm friendship. In 1816 he was injured by a fall, and getting his discharge in 1818 he made a fresh start as a scene painter at the Royalty Theatre, followed by engagements at Her Majesty's, Drury Lane, and other theatres. He began to paint a number of small sea pieces, and became known in London as a promising marine painter. In 1824 he was elected a member of the Society of British Artists. A large canvas, "Wreckers off Fort Rouge," exhibited at the British Institution in 1827, attracted considerable attention, and added to his great reputation as a scene painter. In 1829 he sent his first picture to the Academy, and encouraged by its favourable reception, and by a premium of fifty guineas from the British Institution, he gave up scene painting, and started upon a continental tour. In 1830 he exhibited his fine picture "Mount St. Michael, Cornwall," and in 1832 was elected A.R.A. In 1835 he became a Royal Academician. In 1836 he exhibited his "Battle of Trafalgar," painted for the Senior United Service Club, and from that time until his death he continued without intermission to send to the Academy a long and unrivalled series of marine subjects, interspersed occasionally with works of a more exclusively landscape character. He visited Italy in 1839. He frequently painted Dutch coast scenery, and published a series of lithographic views of the Rhine, the Meuse, and the Moselle. Among important works executed by him on commission, were a series of large pictures painted for the Banqueting Room at Bowood, and another series for Trentham Hall. He died at Hampstead, May 18th, 1867, and was buried at Kensal Green. His manner was peculiarly adapted to large spectacular works. In his smaller pictures he never entirely freed himself from the influences of the theatre. He rendered sea and ships with a truth based upon accurate knowledge, and there was a picturesque beauty about his canvases which made them very popular, in spite of their too scenic treatment.

## 106. ON THE RIVER TEXEL.

Oil on canvas, 2 ft. high by 3 ft. wide. Signed "C. Stanfield, R.A., 1855." From the collection of Mr. S. Mendel.

A rough grey-green sea on a breezy day, at the mouth of the river Texel, with a fishing-smack in the centre making for the entrance; on the right a pier head with a lantern light; on the left a boat with fishermen by a large buoy; in the distance a three-masted ship and other craft.





ST. MICHAEL'S MOUNT  
CLARKSON BLANFORD RA



## 107. ON THE COAST OF BRITTANY.

Oil on canvas, 2 ft. 6 in. high by 3 ft. 11½ in. wide. Signed "C. Stanfield, R.A., 1858."  
From the collection of Mr. David Chapman.

A rough sea, with large waves breaking on the shore. In the foreground, on the right, rocks, pieces of wreckage, and sailors; on the left a fishing-boat hauled up on shore against a wooden landing-stage; three men hauling at a barrel, and another mending nets; another wooden landing-stage further off, from which a small boat is proceeding to a lugger; cliffs with a white lighthouse, and on the right the open sea with shipping; dark clouds in a stormy sky.

## 108. THE BREAKWATER: ST. JEAN DE LUZ.

Water-colour drawing, 8½ in. high by 1 ft. 1¼ in. wide. Purchased at the sale of the artist's effects, lot 135, May 8th, 1868.

The end of the breakwater, with its tower, occupies the centre of the drawing, with heavy waves breaking against it; coast on the left; ship in the distance on the right; sunset sky, with dark, stormy clouds.

## 109. ST. MICHAEL'S MOUNT, CORNWALL.

Water-colour drawing, 1 ft. 0½ in. high by 1 ft. 6 in. wide. *See illustration.*

In the foreground the beach, with figures about a ship and some wreckage which has come ashore; the rocky Mount rises in the centre, with the castle and chapel on the summit; a small village, with pier and shipping on the right, at the foot of the rock, with the coast of Cornwall in the distance; blue, cloudy sky.

## TAYLER (Frederick), R.W.S.

Frederick Tayler was born in 1802 at Boreham Wood, near Elstree, Herts. He was one of the youngest of a large family. His father lived the life of a country gentleman, but was ruined through the misconduct of an agent, and, dying when the artist was a little boy, left a widow and seventeen children. Frederick Tayler was educated at Eton and Harrow, as he was intended for the Church, but he determined to become an artist. He began his training at Sass's School, and continued it at the Royal Academy Schools. He then studied in Paris under Horace Vernet and Paul Delaroche, and later went to Rome. About 1818 he made the acquaintance of Bonington, and shared a studio with him in Paris, and also spent some time with Prout on the French coast. He first exhibited in the Academy in 1830. He was admitted an Associate of the Water-Colour Society in the following year, and became a full Member in 1834, soon becoming popular as a water-colour painter of sporting and pastoral

scenes, with horses, dogs, and other animals in present and past times. He was Vice-President of the Society when Fielding died, and President from 1858 to 1871, when he retired. He continued, however, to send drawings to the Gallery until his death, June 20th, 1889, aged 87, at West Hampstead. He was by then much the oldest member of the Society, having long survived the contemporaries of his youth. Some of his earlier "Scenes from the Moors" were painted in conjunction with George Barret, and one, in 1860, in which the landscape was by T. M. Richardson. Mr. Ruskin selected the works of Tayler as his illustration of powerful *sketching*—the best of its kind, to contrast with highly finished *drawing*, like that of John Frederick Lewis. A number of his drawings have been engraved, as illustrations to various works, such as Thomson's "Seasons," "Chevy Chase," "Robin Hood," "Goldsmith's Poems," "Sir Roger de Coverley," and others. He was also a member of the Etching Club, and produced a number of small plates delicately executed. He went to Paris in 1855 as one of the jurors in the Fine Art Department of the Exhibition, and received the Cross of the Legion of Honour, and a gold medal. He received a number of other medals from foreign governments, and was a member of several continental Academies.

#### 110. SHEEP SHEARING.

Water-colour drawing, 1 ft. 8 in. high by 2 ft. 4 in. wide. Signed "F.T., 1864." *See illustration.*

A scene in the Highlands. In the centre an old shepherd is shearing a sheep, which rests on a raised block; on the right a bare-footed girl is leaning against the gate of the sheepfold, and a bare-legged boy and two collie dogs are seated on the ground below her; on the left a shepherd and a boy are dragging forward another sheep; mountains, with sheep, in the background.

#### 111. A HUNTING PARTY.

Water-colour drawing, 10½ in. high by 1 ft. 2½ in. wide. Signed "F.T., 1864." Purchased at the sale of Baron Albert Grant, M.P., June 20th, 1868.

A moorland scene, with a road in the foreground, along which a number of mounted huntsmen, with a pack of hounds, are coming towards the spectator.

#### 112. HIGHLAND DROVERS.

Water-colour drawing, 8½ in. high by 1 ft. 2 in. wide. Signed "F.T., 1866."

A mountainous landscape, with a rough road along which drovers are driving cattle; immediately in the foreground a Highlander, with two dogs barking at a bull.



SHEEP SHEARING  
FREDERICK TAYLOR





## TOPHAM (Francis William), R.W.S.

Francis William Topham, water-colour artist, was born at Leeds on April 15th, 1808. His early years were devoted to engraving, as he was articled to an uncle who was a writing engraver. He went to London about 1830, and made a step in advance by engraving coats-of-arms. He obtained employment with Messrs. Fenner and Sears, large publishers and engravers. He engraved a large number of plates, but gradually began to devote himself more and more to painting. He was practically self-taught, though he gained some help at the Artists' Society. He began to exhibit in 1832. He was elected an Associate of the New Water-Colour Society in 1842, and a Member in 1843, but resigned in 1847, and was made Associate of the Old Water-Colour Society the same year, and a full Member in 1848. In 1844 he went to Ireland, and there entered upon the field of art which he made more especially his own. His early subjects were taken from Ireland and Wales, but in his later years Spanish scenes greatly attracted him, and he travelled much in the Peninsula. He visited Ireland and Wales again more than once, and also Italy. In the winter of 1876 he went again to Spain, but was taken ill at Madrid, and died at Cordova, March 31st, 1877. His best works are remarkable for power and depth of colour, the shadows being rich and transparent. Latterly, however, he was much addicted to body colour.

### 113. THE HOLY WELL.

Water-colour drawing, 1 ft. 8 in. high by 1 ft. 5½ in. wide.

A group of people, consisting of an old woman kneeling with her hands clasped, a young barefooted girl in a red dress, who is seated on the left by the side of the well, with her arm round the waist of a child standing in the centre, whose hand rests on the elder girl's shoulders; beyond, on the right, an encampment with gipsies; mountainous background.

## TURNER (J. M. W.), R.A.

Joseph Mallord William Turner, R.A., was born on the 23rd of April, 1775, in Maiden Lane, Covent Garden, where his father carried on the business of a hairdresser. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of

drawings in the possession of Dr. Munro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as a student of the Royal Academy in 1789, and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected an Associate, and in April, 1802, he became a member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy. In 1807 also he began to publish his "*Liber Studiorum*," or book of sketches in imitation of Claude's "*Liber Veritatis*;" and for a few years during this period of his life he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street West, No. 47, which he retained until his death, and in which he had a gallery where he for many years exhibited some of his pictures. Turner visited Italy three times:— in 1819, in 1829, and about 1840. Of the present school of water-colour painters he may well claim to be one of the principal founders; and his landscapes, both in water and oil, rank him as one of the greatest masters of his art, both for fertility of invention and for the truthful realisation of air and light. He died at Chelsea, December 19th, 1851, unmarried, and under an assumed name, in an obscure lodging, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral. Turner's career comprehends, independently of his imitations of Claude, three distinct styles, in the first of which, previously to 1802, he was more remarkable as a water-colour painter. His early drawings are conspicuous for their careful completion, subdued colour, and effective light and shade; his earliest oil pictures resemble those of Wilson in style. In middle life, from about 1802 until about 1830, the date of his second visit to Rome, he was distinguished for a masterly and vigorous execution and an unrivalled brilliancy of colouring; the majority of his greatest works belong to this time, from his "*Calais Pier*," 1803, to the "*Ulysses deriding Polyphemus*," 1829. During the last twenty years of his life, light, with all its prismatic varieties, seems to have chiefly engrossed his attention, yet some few of his finest works belong to this period, as his "*Childe Harold's Pilgrimage*," exhibited in 1832, and the "*Temeraire*," exhibited in 1839. Great as a painter, both in oil and water-colour, he was greatest technically



GATHERING BALL, CALAIS SANDS

J. M. W. TURNER, R.A.

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in water-colour. He found the art in its infancy, and he developed it to an extent which has never been equalled by any other artist. During the last five or six years of his life, Turner's powers declined, his health gave way, and his mind and sight partially failed. His judgment as an artist disappeared, and although he would still—he could perhaps even more than ever—astonish by the splendour of his dreams, he could no longer weigh and create. He received two offers of £100,000 for the contents of his house in Queen Anne Street, but having willed his pictures to the nation, he, very much to his honour, declined the proposal, and he gave the bulk of his property sworn at £140,000, for the benefit of art and artists. His will, however, was so badly drawn, that no less than four years' litigation ensued, and a compromise was ultimately arranged, by which the Royal Academy received £20,000, and his pictures and drawings went to the National Gallery.

For many years before he died, Turner had, as many of his colleagues discerned rather than knew, an acknowledged retreat to which he was accustomed to take himself. Friends sought to find him out, but he was full of devices for eluding their kindly search. Even his old housekeeper, Mrs. Danby, failed to discover his whereabouts until, in turning out a pocket of an old coat, she came upon a letter directed to him, and written by a friend who lived at Chelsea. She went to the place and found him in a miserable lodging by the river side, where he had been living under an assumed name with a Mrs. Booth, and had passed amongst the neighbours for a broken-down old admiral. But at the last the gold which was mixed with Turner's clay shone out brightly. He would often, during his last illness, rise at daybreak and go up to the railed-in roof to see the sun rise. "The sun is God" were almost his last words; and "the window of his death-chamber was turned towards the west, and the sun shone upon his face in its setting, and rested there as he expired." (Ruskin.)

#### 114. CALAIS SANDS AT LOW WATER: POISSARDS GATHER- ING BAIT.

Oil on canvas, 2 ft. 3 in. high by 3 ft. 5½ in. wide. *See illustration.* Purchased from the artist by Mr. Joseph Gillott. Bought at the Gillott sale, 1872, lot 161, for £1,785. Exhibited at the Royal Academy, 1830; Manchester Art Treasures Exhibition, 1878.

Calais sands at low water, reflecting the rays of the setting sun. In the middle distance the old wooden pier runs out on the left; on the right a number of bare-legged fish-wives with long-handled spades are digging for bait, their figures reflected in the wet sand. In the far distance the sails of some boats can be just distinguished through the haze, with a line of white sea waves beyond them; a rich, sunset sky, with some fleecy clouds on the right.

#### 115. EHRENBREITSTEIN.

Water-colour drawing, 1 ft. high by 1 ft. 5 in. wide. *See illustration.* Purchased at the sale of the Gillott Collection, 1872, lot 513, for £2,728 10s. Exhibited at the Manchester Art Treasures Exhibition, 1878.

The fortress-crowned rock rises in the middle distance, with the town standing at its foot. On the right the hills extend along the bank of the Rhine. In the foreground, on the extreme right, is a large barge, with figures, and a flag with the Prussian eagle; in the centre the river, with market-boats, rafts of logs, &c., and a ferry in the distance, and beyond it the towers of a church on the left bank; a rich, luminous sky.

Ehrenbreitstein, the Broadstone of Honour and the Tomb of Marceau, is on the right bank of the Moselle. The stupendous rock is about eight hundred feet high, with the remains of a vast fortress. Its fortifications, taken by the French in 1799 and blown up by them in 1801, have been restored and extended since 1814, and after Gibraltar this rock may be said to be the strongest in Europe.

#### 116. BRIDPORT, DORSETSHIRE.

Water-colour drawing, 6 in. high by 9½ in. wide.

Coast scene. On the left rocks, with headlands beyond, extending to the centre of drawing; small figures of men in the middle distance hauling at a cable which is attached to a ship lying in the roadstead to the right; the foreground consisting of broken water and blue sea.

#### 117. EHRENBREITSTEIN.

Water-colour drawing, 7 in. high by 11½ in. wide.

The rock, crowned with the fortress, occupies the centre of the drawing, with buildings and a palace below, and the river, extending from right to left, with sailing boats on it. In the left foreground is a landing-stage with boats, soldiers, sailors, and other figures, and, further away, a roadway, with buildings, and another landing-stage; cloudy sky.

#### 118. THE RUINS OF AN ABBEY.

Water-colour drawing, 7¼ in. high by 10½ in. wide. Signed "W. Turner."

The ruins of an abbey, with small figures at work cutting and sawing stone; a small haystack in an enclosure.

This is an example of Turner's early architectural studies, made about 1790, in which he used colour very sparingly.

### Turner's Liber Studiorum.

"The 'Liber Studiorum' was begun by Turner in rivalry with the 'Liber Veritatis' of Claude, but to compare the two books together would be unfair to Claude. Claude's drawings were slight records of his pictures, hurriedly flung off, and he had nothing to do with the mezzotints made of them, which appeared long after his death. Turner's book was made up of original studies carefully drawn, and



PIRENBRETTSTEIN  
J. M. W. TURNER



conceived for the purpose of engraving, etched on the copper by himself, their engraving carried on day by day under his own eye, and sometimes done by his own hand. The plates, therefore, in the two books cannot be justly set one against the other. That which can be contrasted is the method and power of composition of the two men, their truth to nature, their imagination of their subject, their sentiment, their range, their disposition of light and shade, their capacity of grasping the real and of idealizing it truthfully. Turner began his book by the plate of the 'Bridge and Goats,' which everyone can see is done in rivalry with Claude. But he soon wearied of this half imitation, and though there are other 'classical landscapes' in the 'Liber Studiorum,' the majority of plates are done out of his own heart, and bear his character upon them. They are always composed—that is, they are not absolute transcripts of any scene in Nature. He drew when he was at the place the impression it made upon him, and he arranged what he drew according to certain laws which have been followed by artists for centuries. But the methods of composition, from habit of them, had become a part of himself, so that he practised them unconsciously, as a man walks without taking note of his movements. He drew also landscapes which 'flashed upon his inward eye' in solitude, such as the 'Hindoo Devotions' and the 'Procris and Cephalus,' and these also were composed into a beautiful harmony, so that they seem to be the product of Nature herself in those moments when she works like an artist, consciously, with as it were a human soul within her, striving after beauty. It is the fashion to call these landscapes ideal, but they are never ideal in the sense of being false to physical fact. On the contrary, they inform us concerning nature, and concentrate into a small space a multitude of truths belonging to mountain, river, tree, sea, cloud, and plain; each of which was won from long observation of nature, by steady work done hour by hour for many years in the open air. Every drawing then is a record, first, of individual emotion, and, secondly, of natural fact; and these harmonised by imagination into a complete subject, are wrought together in obedience to laws of composition which generation after generation of painters have elaborated in careful practice.

The publication of the book began in 1807, and was carried on at intervals for twelve years until 1819, at which year Turner was 44 years old. Seventy-one plates were issued, and then, there being but small sale for the work, the publication was dropped. Of the remaining thirty plates, for the original plan, excluding the frontispiece, was to embrace a hundred, some were finished, others had only advanced as far as the etching, and some only existed in the drawing. A few proofs, etchings, and nearly all the drawings of these unpublished plates are in various collections. Many engravers were employed: Charles Turner, William Say, Dunkarton, Clint, Easling, Lupton, Dawe, S. W. Reynolds, Hodgetts, and for the aquatint subject of the 'Bridge and Goats,' F. C. Lewis.

As to the method employed, the first thing Turner did was to make a drawing of the subject in sepia for the guidance of the engraver. These drawings are in the National Gallery. They are the ghosts of what they were, and are almost in every case, and naturally so, inferior to the prints. The copper was then sent to Turner, who, with a few exceptions, etched with a needle the essential lines of the subject, always with a reference in his own mind to the mezzotint which was to be added. When the plate was etched and bitten in, the engraver roughened the whole plate with a multitude of little projecting points of copper made by a special tool, and resembling the papillæ of the tongue. This is the mezzotint, or more properly the 'bur.' All these points catch the ink in printing, and would yield an intense black were they not removed. They are accordingly partially removed with the scraper when lighter darks are required, and the lighter the passage the more the 'bur' is cleared away, till finally in high lights it is removed altogether, and the plate in these places is burnished. It is plain, then, that the mezzotint engraver can gradate the light and shade of his plate from absolute black to pure



white, or rather from the deepest dark to the highest light, and no better vehicle could have been chosen for engraving his drawings by an artist who, like Turner, was a master of gradation, and especially careful in developing his whole subject from or towards a dominant light. The engravers were not then left to themselves. Turner had proofs of the plates at various stages of the rubbing down sent to him, and wrote on them his instructions and advice, following the engraving almost day by day, and sometimes working on the plate with his own hands. A few he mezzotinted and engraved himself.”—"Notes on the 'Liber Studiorum,' by the Rev. Stopford Brooke, M.A." Published by the Autotype Co., London.

The compilers of this catalogue would draw the attention of all students to Mr. Stopford Brooke's admirable book on the "Liber Studiorum," which describes at length each plate.

### **"The Liber Studiorum," J. M. W. Turner.**

119. THE FRONTISPIECE.....Engraved by J. C. Easling. Published May 23rd, 1812.
120. RAGLAN CASTLE.....Engraved by J. M. W. Turner.
121. CRYPT OF KIRKSTALL ABBEY.....Engraved by J. M. W. Turner.
122. NEAR BLAIR ATHOL.....Engraved by W. Say.
123. RIEVAULX ABBEY.....Engraved by H. Dawe.
124. INVERARY CASTLE AND TOWN.....Engraved by Charles Turner.
125. MILL NEAR THE GRAND CHARTREUSE.....Engraved by G. H. Dawe.
126. FARM YARD, WITH THE COCK.....Engraved by Charles Turner. Issued  
March 29th, 1809.
127. MORPETH .....Engraved by Charles Turner.
128. EAST GATE, WINCHELSEA.....Engraved by S. W. Reynolds. Issued  
January 1st, 1819.
129. TENTH PLAGUE OF EGYPT.....Engraved by W. Say.
130. SUNSET.....Engraved by W. Annis and J. C. Easling.
131. LAKE OF THUN.....Engraved by Charles Turner.
132. CALAIS HARBOUR .....Engraved by J. M. W. Turner.
133. RUSTIC BRIDGE, WITH COWS.....Engraved by Charles Turner.
134. MER DE GLACE, VALLEY OF CHAMOUNIX...Engraved by J. M. W. Turner
135. LAUFFENBOURG ON THE RHINE.....Engraved by T. Hodgetts  
Issued June 1st, 1811.

136. HINDOO ABLUTIONS.....Engraved by W. Say.
137. THE LEADER SEA PIECE.....Engraved by Charles Turner.
138. DUNSTANBOROUGH CASTLE.....Engraved by Charles Turner.
139. INTERIOR OF A CHURCH.....Engraved by J. M. W. Turner.
140. SOLITUDE (The Reading Magdalene).....Engraved by W. Say.
141. WATER MILL.....Engraved by R. Dunkarton.
142. YOUNG ANGLERS .....Engraved by R. Dunkarton.
143. BEN ARTHUR.....Engraved by Thomas Lupton.
144. MARINE DABBLERS.....Engraved by W. Say.
145. TWICKENHAM (Pope's Villa.).....Engraved by H. Dawe.
146. MARTELLO TOWERS.....Engraved by W. Say.
147. JUVENILE TRICKS .....Engraved by W. Say. Issued January 1st, 1811.
148. A CALM.....Engraved by J. M. W. Turner.
149. OAKHAMPTON CASTLE.....Engraved by Charles Turner.
150. JASON .....Engraved by Charles Turner.
151. SHIPS IN A BREEZE.....Engraved by Charles Turner.
152. THE SEVERN AND WYE.....Engraved by J. M. W. Turner.
153. RIVER WYE. (Chepstow Castle.).....Engraved by W. Annis.
154. HINDHEAD HILL, ON THE PORTSMOUTH ROAD...Engraved by R Dunkarton.
155. PROCRIS AND CEPHALUS.....Engraved by G. Clint.
156. RISPAH ..... Engraved by R. Dunkarton.
157. HINDOO WORSHIPPER.....Engraved by R. Dunkarton.
158. SOLWAY MOSS.....Engraved by Thomas Lupton. Issued January 1st, 1816.
159. CHRIST AND THE WOMAN OF SAMARIA.....Engraved by S. W. Reynolds.
160. PEMBURY MILL, KENT.....Engraved by Charles Turner. Issued June 10th, 1808.

161. CHAIN OF ALPS ..... Engraved by W. Say.
162. DUNBLAIN ABBEY, SCOTLAND.....Engraved by T. Lupton.
163. ST. CATHERINE'S HILL, NEAR GUILDFORD.....Engraved by J. C. Easling.
164. NORHAM CASTLE .....Engraved by Charles Turner. Issued January 1st, 1816.
165. OESACUS AND HESPERIE.....Engraved by J. M. W. Turner.
166. BRIDGE AND GOATS.....Engraved by F. C. Lewis.
167. THE SUN BETWEEN TREES.....Engraved by Charles Turner.
168. THE WINDMILL.....Engraved by W. Say. Issued June 1st, 1811.
169. BONNEVILLE, SAVOY.....Engraved by H. Dawe.
170. FLINT CASTLE.....Engraved by Charles Turner.
171. FIFTH PLAGUE OF EGYPT.....Engraved by Charles Turner.
172. HOLY ISLAND CATHEDRAL.....Engraved by Charles Turner.
173. WINCHELSEA, SUSSEX.....Engraved by J. C. Easling. Issued April 23rd, 1812.
174. BASLE ON THE RHINE.....Engraved by Charles Turner.
175. LITTLE DEVIL'S BRIDGE (Switzerland).....Engraved by Charles Turner.
176. MOUNT ST. GOTHARD.....Engraved by Charles Turner.
177. ISIS ..... Engraved by W. Say.
178. PEAT BOG, SCOTLAND.....Engraved by G. Clint. Issued February 1st, 1812.
179. VILLE DE THUN, SWITZERLAND.....Engraved by Thomas Hodgetts.
180. WATERCRESS GATHERERS..Engraved by Thomas Lupton. Issued January, 1819.
181. THE SOURCE OF THE ARVERON, IN THE VALLEY OF CHAMOUNIX.....  
Engraved by J. M. W. Turner.
182. LONDON, FROM GREENWICH.....Engraved by Charles Turner.
183. COAST OF YORKSHIRE, NEAR WHITBY.....Engraved by W. Say.
184. FROM SPENSER'S "FAERY QUEEN.".....Engraved by T. Hodgetts.
185. HEDGING AND DITCHING...Engraved by J. C. Easling. Issued May 23rd, 1812.

186. INVERARY PIER—MORNING.....Engraved by J. M. W. Turner.
187. THE STRAW YARD.....Engraved by Charles Turner. Issued February 20th, 1808.
188. WOMAN WITH TAMBOURINE .....Engraved by Charles Turner.
189. THE FALLS OF CLYDE.....Engraved by Charles Turner.

## UNKNOWN ARTIST (English School).

### 190. VIEW OF AN OLD CASTLE.

Oil on canvas, 1 ft. 2 in. high by 1 ft. 8½ in. wide.

In the foreground trunks and logs of timber, with a shipbuilding yard beyond, and houses and trees, underneath the shadow of the walls of an old castle with battlemented towers, perhaps Chepstow (?). On the left a river, with a boat; blue sky with white, fleecy clouds.

## WARD (Edward Matthew), R.A.

Edward Matthew Ward was born at Pimlico in 1816. His mother was a sister of Horace and James Smith, the authors of "Rejected Addresses." His taste for art was developed early, and in 1830 he won the silver palette of the Society of Arts. Upon the advice of Wilkie and Chantrey he entered the Royal Academy Schools in 1835, having exhibited in the previous year his first picture, a portrait of Mr. O. Smith in his character of Don Quixote. In 1836 he went to Rome, where he remained nearly three years, and gained the silver medal of the Academy of St. Luke in 1838. Then for a time he studied fresco-painting under Cornelius at Munich, returning to England in 1839, and exhibiting his picture "Cimabue and Giotto" at the Academy. In 1843 he competed for the prizes offered for cartoon designs for the decoration of the Houses of Parliament, but was unsuccessful. He soon devoted himself to the class of subjects which has been termed "historical anecdote." His picture of 1843, "Dr. Johnson reading the MS. of Goldsmith's 'Vicar of Wakefield,'" first brought him into notice. In 1845 his picture "Dr. Johnson and Lord Chesterfield" led to his election as A.R.A., and ten years later, in 1855, he became R.A. In 1852 he received a commission to paint eight historical pictures for the corridor of the House of Commons. Among his later and most popular easel pictures are

"Charlotte Corday led to Execution," "Marie Antoinette Parting with the Dauphin," "The Last Moments of Charles II., "The Last Sleep of Argyle," and "The Night of Rizzio's Murder." His mind became unhinged through ill-health, and he died by his own hand at Windsor on January 15th, 1879.

## 191. THE FALL OF CLARENDON.

Oil on canvas, 4 ft. 5 in. high by 6 ft. 1 in. wide. Signed "E. M. Ward, 1846." Painted for Lord Northwick, and purchased from his sale, 1859, lot 1209,\* for £845 5s. Exhibited at the Royal Academy, 1846.

"The scene is the departure of Edward Hyde, Earl of Clarendon, Lord Chancellor under Charles II., after his last interview with the king at Whitehall Palace, 1667. Clarendon was at the time the best hated man in the country. The king hated him for his stubborn opposition to the royal usurpations; the Commons hated him for his equally stubborn opposition to any extension of their prerogatives; whilst the Court hated him for the austerity of his morals. 'He missed no opportunity of showing his scorn of the mimics, revellers, and courtesans who crowded the palace, and the admonitions which he addressed to the King himself were very sharp, and, what Charles disliked still more, very long.' Hence it was that the King determined to dismiss him, and the Commons to impeach him. He has now been in to plead his cause in vain with the King, and is descending the garden steps, on his way to fly the country." Edward T. Cook.—"Handbook to the Tate Gallery."

Samuel Pepys writes of this incident in his diary, August 27th, 1667, as follows:—"This day Mr. Pierce, the surgeon, was with me, and tells me how this business of my Lord Chancellor's was certainly designed in my Lady Castlemaine's chamber, and that when he went from the King on Monday morning she was in bed (though about twelve o'clock), and ran out in her smock into her aviary looking into Whitehall garden, and thither her woman brought her her nightgown, and stood blessing herself at the old man's going away, and several of the gallants of Whitehall (of which there were many staying to see the Chancellor's return) did talk to her in her birds' cage, among others, Blancford, telling her she was the bird of passage."

On the right the stone staircase at Whitehall, down which the Earl of Clarendon is descending, followed by a page who is carrying his minister's folio. In the centre a group of ladies and gallants of the Court in rich costumes, laughing together and sneering at the disgraced Chancellor. At the back is an open loggia with curtains, in which Lady Castlemaine, the King's mistress, stands regarding Clarendon. On the left the King, with his back towards the spectator, and accompanied by courtiers, is going to the garden. In the immediate foreground, on the right, some ladies, seated on a bench, are pointing with their fans.

A sketch for this picture is in the National Gallery of British Art.

## WATTS (G. F.), R.A.

*(Living Artist.)*

George Frederick Watts, R.A., born in London in 1820, first exhibited at the Royal Academy in 1837. At Westminster Hall, in 1843, his cartoon of "Caractacus led in triumph through the Streets



of Rome" obtained one of the three highest prizes of £300, and created sanguine hopes for his future career. Having spent three years in Italy, he again obtained in 1847 the highest honours at the competition in Westminster Hall, securing with his two colossal oil pictures, "Echo," and "Alfred inciting the Saxons to prevent the Landing of the Danes," one of the three highest prizes of £500. These pictures were purchased by the Commissioners, and the latter is in one of the Committee Rooms of the House of Parliament. Mr. Watts also executed one of the frescoes in the Poet's Hall of the same building. For many years he has been a frequent exhibitor at the Royal Academy and other exhibitions. His principal productions have been portraits and ideal and mythological subjects, such as the well-known "Love and Death," "Fata Morgana," "Endymion," "Orpheus and Eurydice," "Hope," &c., &c. Mr. Watts has also painted a large number of portraits of his contemporaries in public life, literature, and art, which are generally to be seen at his residence, Little Holland House. In 1882 an important exhibition of Mr. Watts' works was held at the Grosvenor Gallery, and later on at Liverpool, and afterwards at the Metropolitan Museum, New York, where the exhibition created a great sensation. In 1885-86 a very large—probably the largest and most important—exhibition of his works was held in the Birmingham Corporation Art Gallery on the occasion of the opening of the building by H.R.H. the Prince of Wales. He has been a most generous giver to municipal galleries, and has presented some of his pictures also to public collections in America. But the most splendid monument of his life-long devotion to noble aims and of his public-spirited generosity is to be seen at the National Portrait Gallery, where he has presented a noble collection of British worthies painted by him, and in the National Gallery of British Art, to which he has given a number of his finest imaginative works.

## 192. PORTRAIT OF MR. THOMAS WRIGLEY.

Oil on canvas, 3 ft. 7 in. high by 2 ft. 9½ in. wide. Painted in 1875. *See illustration.*

Three-quarter length figure, seated, facing to the right.

This is a replica of the portrait in the possession of O. O. Wrigley, Esq.

*(For a memoir of Mr. Wrigley see beginning of Catalogue).*

## WEBSTER (Thomas), R.A.

Thomas Webster was born on March 20th, 1800, in Pimlico. His father, who was a member of the household of George III., intended him for the musical profession, and he was educated in St. George's Chapel with a view to his becoming a chorister. But he soon displayed a preference for painting, and entered the Royal Academy Schools in 1820. In 1823 he exhibited a portrait group, and two years later won the first medal in the painting school. About the same time he exhibited his first study of schoolboy life, "Rebels Shooting a Prisoner," which attracted attention, and indicated the line of art in which he was destined to achieve success. Thenceforward, for many years, his pictures were annually seen on the walls of the Academy and other exhibitions. In 1840 he exhibited "Football," and was elected A.R.A. In the following year he produced the two pictures by which he is perhaps best known to the present generation, made familiar to all by the Art Union engravings, "The Smile" and "The Frown." "The Boy with many Friends," exhibited at the British Institution in 1842, achieved an equal success. The merry scenes of youth or childhood which he chiefly loved to depict, were occasionally diversified by the choice of some pathetic incident. He became an Academician in 1846, and, until his retirement in 1877, was a constant exhibitor. For the last thirty years of his life he lived at Cranbrook, in Kent, and died there in September, 1886.

### 193. THE BOY WITH MANY FRIENDS.

Oil on panel, 2 ft. 0½ in. high by 2 ft. 11¼ in. wide. Signed (in monogram) "T.W., 1841."  
*See illustration.* Exhibited in the Royal Academy, 1841; Manchester Art Treasures Exhibition, 1878. From the collection of Mr. John Hargreaves, of Broad Oak.

The interior of a schoolroom, with desks and forms. In the centre, seated on one of the forms, is a lad who has just received a hamper of good things from home, the contents of which are being unpacked by two willing helpers among his school companions, who place them in a heap on his lap. The whole school is crowding round him, endeavouring to curry favour by offering him marbles and other presents. A big boy, standing behind him, has just struck a small lad to prevent him and others from joining in the coming feast. Other boys, on hearing the news, are rushing into the room from the playground, while two of them endeavour to close the door. Others are climbing through the window on the left; in the background the usher is seen, with a boy who has been kept in for misconduct.



THE BOY WITH MANY FRIENDS  
THOMAS W. BROWN, R.A.

Gold Press



# ENGRAVINGS.

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## DICKINSON (William).

William Dickinson, engraver, was born in London in 1746. He was awarded a premium at the Society of Arts in 1767, and engraved after West, Morland, Angelica Kauffman, Stubbs, Bunbury, and numerous portraits after Sir Joshua Reynolds, which he rendered with great truth and power. He was a good draughtsman, greatly distinguished in his art; his colour good, his engraving like the master. His best works fetch large prices. His works were published by a firm of which he was a member. In his later years he lived in France, still pursuing his profession, and died in Paris in 1823.

### 194. MRS. PELHAM FEEDING CHICKENS.

(After the picture by Sir Joshua Reynolds.)

Whole length. Engraved by *W. Dickinson*, 1775. A fine impression of the only state fetched £341 5s. (Agnew) at the Blyth sale, 1901. The original picture is in the gallery of the Duke of Newcastle, Clumber.

## DOUGHTY (William).

William Doughty, painter and engraver, was born at York, and in 1775, on the introduction of the poet Mason, became the pupil of Sir Joshua Reynolds, in whose house he remained three years. He then went to Ireland, and started as a portrait painter, but though possessed of ability, and helped by recommendations from Reynolds, he did not succeed. He returned to London in 1779, but in 1780 sailed for Bengal, having just married a servant girl from Sir Joshua's house. His ship, however, was captured by the combined French and Spanish squadrons, and he was carried to Lisbon, where he died in 1782. He exhibited a good portrait of Sir Joshua in 1778, and a "Circe" in the following year; but he is best known by his mezzotints after Reynolds, and some others, which are very effective and artistic, and by his etchings.



195. MISS MARY PALMER.

(After the picture by Sir Joshua Reynolds.)

Engraved by *W. Doughty*, 1779. The original in the collection of J. R. G. Watkin, Esq., of Chippenham. A first state fetched £27 6s. (Grundy) in the Blyth sale, 1901.

FISHER (Edward).

Edward Fisher, mezzotint engraver, was born in Ireland in 1730. He was apprenticed to the trade of a hatter, but gave it up, and turned engraver. He resided in London during the time he was known as an artist, and died there about 1785. In 1766 he was a member of the Incorporated Society of Artists. He engraved a number of portraits, chiefly after Sir Joshua Reynolds, which possess great merits. His plates were often brilliant, with the expression well rendered, and are distinguished by great breadth and delicacy of finish. Reynolds said of him that he was "injudiciously exact," and wasted as much time in giving the precise shape to every leaf as he bestowed on the features of a portrait.

196. ELIZABETH, MARCHIONESS OF TAVISTOCK.

(After the picture by Sir Joshua Reynolds.)

Engraved by *Fisher*, 1782, and sold at 15s. a copy. The original in the Duke of Bedford's collection.

GREEN (Valentine), A.E.R.A.

Valentine Green, mezzotint engraver, was born in Hales Owen, near Birmingham, in 1739. He was placed under a solicitor at Evesham, but after two years in the office he abandoned the law for art, and became a pupil of a line engraver at Worcester. Making little progress, he went to London in 1765, and turned his attention to scraping in mezzotint, in which, without the aid of an instructor, he arrived at a perfection which has seldom been equalled. Hitherto mezzotint had chiefly been practised for portraiture, but he was among the first who used it for historical subjects. His two plates after Benjamin West's "Hannibal" and "Regulus," by which he gained great reputation, were the first of equal magnitude and importance that had appeared. He was a member of the Incorporated Society of Artists in 1767, and from 1774 an occasional exhibitor of drawings and engravings at the Royal Academy, of

which body he was elected one of the six Associate Engravers in 1775, and was appointed engraver to George III. In 1789 he obtained a patent from the Duke of Bavaria for the exclusive privilege of engraving and publishing prints from the pictures in the Dusseldorf Gallery, but owing to the war, which reduced the castle to ruins in 1798, he was involved in serious loss. On the foundation of the British Institution in 1805, he was appointed Keeper, which office he held until his death in London in 1813. This indefatigable artist, by his unremitting exertions for more than forty years, produced nearly four hundred plates, engraved from the works of the most celebrated painters, ancient and modern, including a number of Sir Joshua's portraits, and many of West's historical compositions.

#### 197. LADY ELIZABETH COMPTON.

(After the picture by Sir Joshua Reynolds.)

Whole length. Engraved by *Valentine Green*, 1782 (?). The original in the possession of Lord Chesham. A first state fetched £136 10s. (Vokins) at the Blyth sale, 1901.

### HAWARD (Francis) A.E.R.A.

Francis Haward, engraver, was born April 19th, 1759, and in 1776 was admitted to the Royal Academy Schools. He first exhibited in 1783, and from that year was an occasional exhibitor. In the same year he was elected an Associate Engraver of the Academy. His early and best works were in fine mezzotint, but attracted by the popularity of Bartolozzi, he adopted the mixed style of that artist. He engraved chiefly after Sir Joshua Reynolds, and Angelica Kauffman, W. Hamilton, and others, many of which are fine works. He died in Lambeth in 1797, where he had resided for many years. His widow received a pension from the Academy for 42 years.

#### 198. THE INFANT ACADEMY.

(After the picture by Sir Joshua Reynolds.)

Engraved in stipple by *F. Haward*. The original presented to the Royal Academy by Sir Joshua. A first state fetched £16 16s. (Pollard) at the Blyth sale, 1901.

### SMITH (John Raphael).

John Raphael Smith, painter and mezzotint engraver, son of Thomas Smith, the landscape painter, of Derby, was born in 1752. He began life as an apprentice to a linen draper in that town, and

afterwards in London, painting miniatures in his spare time. It is not known by whom he was taught mezzotint and crayon drawing, in both of which he became eminent. He soon distinguished himself by his works in mezzotint, and in 1778 was living in Soho in full practice of his art. He engraved many of Reynold's portraits with great success, and a full comprehension and rendering of his manner. These were very popular, and he was appointed engraver to the Prince of Wales. He formed an extensive connection as a publisher and dealer in prints; but he was a man of pleasure, fond of company which led to dissipation, and a great sportsman. He was a boon companion of George Morland, whom he helped, gave his advice freely to all young artists who consulted him, and was no man's enemy but his own. He was ambitious to distinguish himself as a painter, and drew with great ability small whole-length portraits in crayons, and subject pictures of the fashionable kind in the style of Morland and Wheatley. For a time he travelled about the country as an itinerant portrait painter. Among his pupils were William Hilton and Peter de Wint. His mezzotints were tender, charming in drawing and expression, and full of colour. For the last three years of his life he resided at Doncaster, where he died on March 2nd, 1812.

#### 199. LADY CATHERINE PELHAM-CLINTON.

(After the picture by Sir Joshua Reynolds.)

Whole length. Engraved by *J. R. Smith*, 1782. The original at Clumber. A first state, with wide margin, fetched £987 (Harvey) at the Blyth sale, 1901.

The portrait of a beautiful child employed in feeding poultry, finely engraved in mezzotint, by *J. R. Smith*, in 1782, is another popular favourite. The engraving brought £110 at the Duke of Buccleuch's sale, and later on fetched £315.

#### 200. MISS THEOPHILA PALMER.

(After the picture by Sir Joshua Reynolds.)

Engraved by *J. R. Smith*, 1777. The original in the collection of the Marchioness of Lansdowne. A first state fetched £96 12s. (Sabin) at the Blyth sale, 1901. A second state fetched £21 (Vokins) at the same sale.

### WATSON (James).

James Watson, mezzotint engraver, was born in Ireland about 1740. He was a brother of William Watson, the portrait painter and flute-player. He engraved many fine portraits after Reynolds, Gainsborough, Romney, Van Dyck, and others, and some good historical

and subject plates. He exhibited some mezzotints at the Spring Garden Rooms in 1775. His works are full of colour, powerful, and the flesh tenderly expressed. For many years he resided in Little Queen Street, near Portland Chapel, London, where he died in 1790. He was the father of Caroline Watson, the engraver, whom he taught

201. ELIZABETH, DUCHESS OF MANCHESTER, WITH HER SON GEORGE, VISCOUNT MANDEVILLE, AS DIANA AND CUPID.

(After the picture by Sir Joshua Reynolds.)

Whole length. Engraved by *James Watson*. The original at Kimbolton. The first published state fetched £115 10s. (Agnew) at the Blyth sale, 1901.

## WATSON (Thomas).

Thomas Watson, mezzotint engraver, was born in London in 1743. He was first apprenticed to an engraver on plate. He gave early proof of talent, working first in the dot manner, but his later and best works were in mezzotint. In this manner he engraved "The Windsor Beauties," after Kneller, many fine portraits after Reynolds, which are his most esteemed works, and also after West, Dance, and others. He also produced a few fine plates after Rembrandt and Correggio. He exhibited at the Spring Garden Rooms in 1775, and for several following years. For a time he kept a print-shop in Bond Street, in partnership with W. Dickinson, the engraver. He died at Bristol in 1781.

202. LADY MOORE BAMFYLDE.

(After the picture by Sir Joshua Reynolds.)

Whole length. Engraved by *Thomas Watson*, 1779. The original picture in possession of Lord Poltimore. A copy of the first published state fetched £924 (Agnew) at the Blyth sale, 1901.

"Lady Moore Bamfylde" belongs to the group of charming full-length mezzotints, the respective "prizes" of collectors' aspirations. Sir Joshua's attractive portrait was engraved in 1779. The lady was the daughter of Admiral Sir John Moore, Bart., K.C.B.; she married, 1776, Sir Charles Warwick Bamfylde, of Poltimore, Co. Devon, M.P. for Exeter, who was assassinated in 1823. Her son was created Lord Poltimore. She died at Egham, aged 78. The mezzotint has brought 357 guineas in the past.

# SCULPTURE.

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## CANOVA (Antonio).

Antonio Canova, the celebrated sculptor, who was also a painter, was born at Possagno, near Bassano, in 1757. His paintings show a careful study of the Venetian masters, and are slightly finished as to their general colouring. In 1798 he produced the "Dead Christ, with St. Mary, St. Joseph, and Nicodemus," for his native town. He is said to have revealed his vocation by a model of a cow in butter, which he made for the table of Count Faliero, who sent him to the Academy of Venice, where he soon gained the first prize for sculpture. In 1774 he went to Rome, in 1802 to Paris, and in 1815 travelled through France on a mission from the Pope. He came to England, and executed a number of fine works here. Canova's works are remarkable for the purity and beauty of the figures, the simplicity of the composition, and the finished execution of every detail. Some of his best sculpture is to be found in English collections. Canova died at Venice in 1822.

### HEBE.

Marble Statue.

A daughter of Jupiter and Juno—as she was fair and always in the bloom of youth, she was called the goddess of Youth, and made by her mother cup-bearer to the gods.

### A BACCHANTE.

Marble Statue

## FOLEY (John Henry), R.A.

John Henry Foley, R.A., was born in Dublin in 1818, and at the age of thirteen entered the Art Schools of the Royal Dublin Society. In 1834 he went to London, and was admitted a pupil of the Royal Academy. In 1839 he began to exhibit, and, ten years later, was





WEDGWOOD WARE.



elected an Associate. He was made a full Member of the Academy in 1859. His last great work was the group of "Asia" for the Albert Memorial. He did not live, however, to see the completion of his figure of the Prince Consort for that monument. He died in 1874.

## EGERIA.

Marble Statuette. Signed "J. H. Foley, R.A., London, 1855."

Egeria, a nymph of Aricia in Italy, where Diana was particularly worshipped. Egeria was courted by Numa, and according to Ovid she became his wife. This prince frequently visited her, and that he might more successfully introduce his laws and new regulations into the state, he solemnly declared before the Roman people that they were previously sanctified and approved by the nymph Egeria. Ovid said that Egeria was so disconsolate at the death of Numa that she melted into tears, and was changed into a fountain by Diana.

## MARIN (Joseph Charles).

Joseph Charles Marin, French sculptor, was born in 1773. He studied in Paris, and carried off the first grand prize for sculpture in 1812, and went to Rome, where he spent four years; then was Professor at the Ecole des Beaux Arts, at Lyons, and died in Paris in 1834 in a state "neighbouring on misery." One owes to this artist of talent a "Telemachus" at Fontainebleau, the statue of M. de Tourny at Bordeaux, that of Tourville in the Courtyard of the Chateau de Versailles, &c.

## HAGAR AND ISHMAEL.

Group in marble. Signed at back "J. C. Marin fecit, Rome, 1808."

## UNKNOWN SCULPTOR.

### A DANCING GIRL.

Marble Bust.

The head of a young girl, wearing a small cap, and her hair in long plaits: her head is bent towards her left shoulder.

### SUMMER.

Marble Bust.

The head of a young girl, with her hair decorated with a wreath of convolvulus, and hanging in two plaits on each side of her neck; roses and other flowers at her breast.

## WEDGWOOD WARE.

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Josiah Wedgwood was born in 1730, at Burslem, Staffordshire, the youngest child of a numerous family. His ancestors for at least a century had been potters in the district. Such education as could be obtained in a country village ceased at the age of nine, on the death of his father. He was, in 1744, bound apprentice for five years to his brother, Thomas Wedgwood. His first venture in trade was a partnership with John Harrison and Thomas Alders, at Cliff Bank, near Stoke-on-Trent. This partnership not continuing long, he joined Thomas Whieldon for another short term. About 1759 he began business alone, but only in a small way. Gradually improving the quality of the pottery he made, his reputation, as well as his business, soon extended. His power was shown in the improved methods of manufacture, in the economy of the workshops, in increased production and superior quality. In 1764 he married his cousin, Sarah Wedgwood. In 1766, Thomas Bentley, a Liverpool merchant, and for some time Wedgwood's agent in Liverpool, came into partnership, under the style of Wedgwood and Bentley. The extensive works, still existing, known as Etruria, one mile north of Stoke-on-Trent, were built by Wedgwood in 1769. Bentley died in 1780. In 1790 the firm included his sons Josiah, John, and Thomas. In 1793 his nephew, Thomas Byerley, joined the firm, under the style of Wedgwood, Sons, and Byerley. Wedgwood died January 3rd, 1795, aged sixty-five.

Wedgwood's life and works are well described upon his monument, designed by Flaxman, in Stoke-on-Trent Church:—"Who converted a rude and inconsiderable Manufactory into an Elegant Art, and an important part of National Commerce." The complete narrative of Wedgwood's labours would be too long for the purpose of this introduction. It must not be forgotten that when he commenced as a



WEDGWOOD WARE.





potter the Englishman's house was but poorly furnished with useful table ware. Excepting rude clay dishes, made by hand, with ornaments in "slip," made by the finger ends, little was seen upon the tables of the middle class but pewter and even wooden ware. The better kinds of earthenware, known as "salt glaze," were possibly too costly for the use of the million. The wealthy could easily obtain the best that was manufactured, also Oriental and other porcelain. Wedgwood, by successive improvements in the body, glaze, and firing of his earthenware, and by economy and increased production, brought it within the reach of a larger class of users.

#### PLAQUE: BLUE AND WHITE JASPER.

Size, 9½ in. by 23 in.

The design, after Flaxman, represents a Bacchanalian sacrifice, modelled in bold relief. This important plaque, marked "Wedgwood and Bentley," is of unusual size, and is engraved in Miss Meteyard's "Life of Wedgwood," and described in Chaffer's "Marks and Monograms," page 654.

It represents, in the centre, a girl pouring oil on a sacrificial fire, while another maiden brings a basket of fruit. On the left a man is dragging up a goat for the altar, while on the right another man kneels with a basin to catch the victim's blood; a third, in the background, is playing on the double pipes.

#### PLAQUE: BLUE AND WHITE JASPER.

Size, 6½ in. by 13½ in. From the Bagshaw Collection.

The subject represents the Choice of Hercules. He stands in the centre, armed with his club. The goddess Minerva, with helmet, shield, and spear, holds his right hand, and points upwards. On the right Venus is seated, holding a wreath, and beckoning to him. On the extreme right a nymph and satyr dancing under some trees; a rock surmounted by a temple on the extreme left. Xenophon, in a well-known passage, describes Hercules' judicious choice of virtue in preference to pleasure.

#### PLAQUE: BLUE AND WHITE JASPER.

Size, 6⅜ in. by 11¾ in. From the Bagshaw Collection.

A group of six naked Cupids. One of them, blowing a horn, is seated on the back of a goat, which one of the others is leading by a rope; some of them have their hair crowned with vine-leaves.

#### PAIR OF EWERS: EMBLEMATICAL OF "WINE AND WATER."

Height, 15½ in. Purchased by the Corporation at the Timberhurst sale in 1898.

#### CENTRE VASE AND COVER.

Height, 12 in. Purchased by the Corporation at the Timberhurst sale in 1898.

Rose ground, with ornaments and swans forming handles in white, and group of "Leda and the Swan" on cover.

## CENTRE VASE AND COVER IN JASPER.

Height,  $11\frac{1}{4}$  in. Purchased by the Corporation at the Timberhurst sale in 1898.

Ornaments and swan handles in white, and group of "Leda and the Swan" on cover.

## JASPER VASE.

Height,  $11\frac{1}{2}$  in. Purchased by the Corporation at the Timberhurst sale in 1898.

Handles, festoons, and medallions in white.

## GRANITE-WARE VASE.

Height,  $14\frac{1}{2}$  in. Exhibited at Leeds in 1868. From the Bagshawe collection. Purchased by the Corporation at the Timberhurst sale in 1898.

Festoons and gilt handles. Made by Wedgwood & Bentley.

## GRANITE VASES.

Height, 14 in. From the Bagshawe collection. Purchased by the Corporation at the Timberhurst sale in 1898.

Caryatidæ handles and festoons in white bisque.

## PAIR OF CANDLESTICKS.

Height,  $10\frac{1}{2}$  in. From S. C. Hall's collection. Purchased by the Corporation at the Timberhurst sale in 1898.

Statuary figures in white, with silver mountings.





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